

San Francisco

Art

INSTITUTE





San Francisco **Art** INSTITUTE

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C o n t e n



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A talk with president William O. Barrett.

Fred Martin, dean of SFAI, tells our story, which reaches back to the days before the California Gold Rush.

Some of SFAI's key faculty talk about art and related topics.

George Kuchar, faculty, Filmmaking
Jeremy Morgan, chair, Painting
Richard Berger, chair, Sculpture/Ceramic Sculpture
Pegan Brooke, chair, MFA Painting
 and Sculpture/Ceramic Sculpture
Doug Hall, chair, Performance/Video: New Genres
Henry Wessel, chair, Photography
Richard Graf, chair, Printmaking
Ray Mondini, chair, Liberal Arts
Bill Berkson, coordinator, Art History

A portfolio of art by BFA students.

A portfolio of art by MFA students.

A portfolio of art by current SFAI faculty.

The Curriculum

The BFA Program
The MFA Program
Summer Programs
Special Academic Programs
Academic Calendar

The Departments

Art History, Theory and Criticism
Filmmaking
Liberal Arts
Painting
Performance/Video: New Genres
Photography
Printmaking
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The Interdepartmental Program

Life at SFAI

Campus Services

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Applying and Financing

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Tuition and Fees
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The SFAI Video
Admissions Application
Sobel Scholarship Application

What the critics have said about some of our alumni.

I have always felt a work of art should be like an object, a stone held in the hand, a dirty stone that is crumbly with the earth from which it was taken, a stone that soils the hand which holds it, that stains the skin and marks there with its own color the lines fate already cut into the palm. The work of art should be like a stain that enters the pores of the skin, that enters the capillaries of the hand, enters the blood stream and passes all through the body and brain to enter the soul.

The work of art should be like some ineradicable substance that enters us and does not go away.

Fred Martin, dean

**A Talk With President
William O. Barrett**

What would you say is the salient characteristic of the Art Institute today?

It's what it's always been: that the the teaching is centered on the individual student. There's an absence of what I call "imprinting" by faculty onto students. It is the opposite of a controlled atmosphere. Assignments, to the extent that they are given, are usually open-ended. Here, the individual person and his or her process is stressed rather than skill or surface style or the march toward some predetermined goal. Some people wonder why the work may lack "polish." To us, that's fine.

F O R E

Yet the skill on display here is remarkable, even unique.

Yes. But the point is that the first thing you notice is the strength and force of individual expression. There's no question that where there's an impression made of that order, there's usually tremendous skill behind it.

What you're saying makes me think that one of the jobs of president must be to help non-artists know what to look for in an arts institution; literally, how to see. How do you do that?

I try to demonstrate what I mean. One way is to have non-artists go through mock classes. We'll show them directly what George Kuchar does in a film class, for example. Another way is to talk about our students very specifically, explaining how they start out and how they gain confidence as they overcome various roadblocks. If there isn't time for that, I go directly to what I call the "proof is in the pudding" approach: Anyone looking at the list of faculty we've attracted over the last hundred years, and the alumni we've produced, can instantly see our contribution. But the in-depth approach is best because people can taste the experience for themselves. Some people – and by this I include prospective students and their parents – come away with a new appreciation of what discipline in the fine arts means. It's not about the rudimentary ability to render something exactly or to make something that's superficially pleasing, although these might be part of it. The

real discipline is in the profound engagement with the materials and the process of artmaking. I've watched our students gulp down the whole history of what it means to be an artist. They are, of course, defining themselves in this process. And then they make their mark, which is always authentic and always a surprise.

This kind of discipline seldom looks orderly. This place has to be open; it has to be about looking, assessing, revising. It has to be about regenerating oneself every single day.

WORD

Making art involves a mysterious mixture of action and contemplation. It is best practiced in a community where the members have all come together in the name of the same pursuit.

This book is an introduction to one such community – its people, its work and its traditions.



I n i t

it i a t i o n



by Fred Martin

Fred Martin has been with the San Francisco Art Institute off and on – mostly on – for more than 40 years. He's had many roles, including student, faculty member, director of exhibitions and dean. Every semester he gives a talk to the Institute's new artists. This is one of those talks.

**Now is a dawn, your dawn,
in a new time, a new place. You've come here to
join, to be part of the tribe of the artists
of San Francisco.**

We all came here at some time or another—the first of us back in 1847 when San Francisco was a village called Yerba Buena and before the gold was found. We came because we were adventurers looking for something new, leaving something not as good. Artists are always searching for something better; artists leave something not as good in order to make something better.

Anyway, we came to San Francisco even before the gold was found, and after the gold was found we came in the thousands—every kind of person came to San Francisco then, including us artists. Pretty soon there was a city, and pretty soon, in the early 1870s, we found out that by getting together as a group we could make an impression—we could show and sell our work. So, some artists, some newspaper people, some collectors got together and founded the San Francisco Art Association (our original name). We had our first exhibitions in the rooms we rented over a fishmarket.

expansion. He planned an enormous house at the top of Nob Hill, and he died as it was being built. His wife married the interior decorator, and then she died. The decorator didn't want to stay in San Francisco, and so he left the house in trust for us artists (as the San Francisco Art Association) and moved to Maine to live with his chauffeur. The house became our museum—we had the first museum west of the Mississippi—and our school was in the stables. The gateposts to the mansion are still there, where the entrance to the Mark Hopkins Hotel is today.

Well, in that mansion we continued our work—we taught, we exhibited (and we can't do one without the other, by the way). The director of the school was Arthur Matthews, who had studied in Europe the most advanced ways of painting, the true high art of those days. Muybridge climbed to the top of the mansion's tower—at that time the highest point in San Francisco, and used the latest technology, a three-hundred-and-sixty-



What we artists do is to make the images of imagination, and what imaginations are, are the visions by which people live. In those days of the 1870s and '80s, the images we artists made were the image of the West as the natural paradise. This is the image that ecologists live by even today.

Some of us painted it. But there's another thing we artists do—we adventure not only in places, but in materials. Whatever new medium comes along, we're going to try to use it. So, Eadweard Muybridge went to Yosemite, and hauled with him whatever photographic equipment was necessary in those days, all that long way in a wagon, to make the photographic image of Yosemite.

In the 1880s, we left the rooms over the fishmarket and moved into the Mark Hopkins mansion. Mark Hopkins was one of the four great railroad barons who built the transcontinental railroads as part of the westward

degree panoramic camera that rotated in a continuous circle, to make a continuous view of the city. We artists make the images that people live by—their images of their houses and cities, as well as the pictures of the Edens of their dreams.

Artists always teach the highest, most advanced things they know. In the early 1900s, we considered the human figure as a solid mass; the artist's goal was to draw in charcoal and to paint in oil, to cast in plaster and to carve in marble an imitation of that solid mass. Everyone's rendering and carving was exactly alike; that's how you knew they were good.

By the way, in those days we had parties and, by the way, today we have parties. We have fundraising parties and we have just plain party-parties because the thing that artists like to do is to let off steam. Those were good times between 1890 and 1906. But then there was an earthquake and a fire, and our mansion was destroyed.

Now, you're going to have some tough times at this institution—not as tough as a city burned down, but almost as bad for you, anyway. But one of the things that artists do is not to give up. So we didn't. It may sound corny, but we have a Victorious Spirit (the title of a mural by Arthur Matthews). Matthews made many murals for the new buildings being built after the fire—public images to inspire, just as we make public art to inspire today.

The Panama-Pacific International Exposition was the great world's fair of 1915, held to celebrate the completion of the Panama Canal, and to show that San Francisco had risen from the ashes. At the fair we artists built the Palace of Fine Arts, designed by Bernard Maybeck who was then on our Board of Trustees. We built the Palace of Fine Arts to house the most outstanding exhibition of the art of the world in 1915, including our own work and also the Armory Show from New York. Maybeck decorated the Palace of Fine

street. Someone asked him once what style it was, and he said, "It's the style I like to look at." It's the style, in fact, of an Italian hill town. And, as medieval hill towns were also fortresses and monasteries, it's also the style of a monastery—that is, in the style of something enclosed. It needs to be, because we do special things here that need protection until they are strong enough to fly on their own.

Well, the Old Building opened. The pool in the courtyard didn't have its tiles yet. And then, as now, people came, people with ideas, people who achieved. We talked with them, we mixed with them. Henri Matisse came and visited the school and talked with students. We had a party for him. People come here from all over the world—you'll meet them and talk with them. You'll go to their lectures and decide for yourself if they're geniuses or fools. You will join the artist tribe, you will be part of the artists' club, of the artist family, the artist companions.



Arts with symbolic sculptures of maidens peering into mysterious boxes—treasure chests. The maidens and the chests symbolized the fine arts—that is, they symbolized the mysterious.

After the fair was over, we continued the exhibitions in the Palace of Fine Arts under the name San Francisco Museum of Art, and we re-named our school the California School of Fine Arts. In the 1930s the museum separated to become what is today the San Francisco Museum of Modern Art. You know we never do get along—artists and curators, artists and museum directors, artists and collectors. The museum went its way and we artists went ours, although we have always continued to work together on many things.

In the early 1920s, we sold the property at the top of Nob Hill and built what is now called the Old Building on Chestnut Street. Sometimes people wonder what the architectural style of the Old Building is. The architect lived across the

Then, in the '30s, San Francisco and the U.S. experienced the Great Depression. Dorothea Lange captured some of the desperation of that time in her photographs. You can read the 1930s images in her work as the image of yourself as an artist today—it's hard, like migrant farm work. You can get desperate like the people in the photos.

We artists responded to this time of social crisis. Diego Rivera came and painted a mural here, in what we call now the Diego Rivera Gallery. His mural represents the artist's involvement in social work, in the transformation of society to make a better world. So, in this time, in the '30s, we had Matisse coming to SFAI and representing art for the enhancement, for the beauty of life, and we had Dorothea Lange and Diego Rivera making art to transform society and life itself.

World War II came at the end of the 1930s, and we artists all went off to it. We went to the factories and battlefields, we went to the sea and the air. We all went off to war, and SFAI was dark. When the war was over, there was one great passionate idea shared by all those who came back—back to art from those battlefields, those factories—and that idea was that out of the ruins of the world we would create a new one, a whole, a united world. Clyfford Still and Mark Rothko came to teach at SFAI. Still said that this world would need an art that accepted its moral responsibility for life or for death. Mark Rothko said that this new world must have an art transcending the known; that the artist must search beyond the known into the unknown.

Still brought to SFAI a painting by Rothko that had just been made. He set the painting up in a small room, and made us come in—10 or 15 of us—and look at it silently for 20 minutes. This was one of his ways of teaching. You've



come to a place where you're going to find some unusual ways of teaching. These strange teaching methods are not jokes, they are not to make you look like fools (although I must admit that many of us felt like fools looking at that painting of Rothko's and not knowing what we were seeing). All of our teaching has always been about vision, about an art that tries every way we know how to reach and to inspire people. As Clyfford Still said, you are responsible for what you do, and as David Park explained, and by his life demonstrated, if you are true to yourself, you cannot be false to anyone.

So there came into our tradition, our tapestry of beliefs, our braided rope of values, three more things beyond the natural world, beyond the art for art's sake, beyond the art for the enhancement of life and for social transformation. There came Clyfford Still's moral imperative and Mark Rothko's search for the transcendent, and David Park's affirmation that whatever your art is, if it isn't yours, it isn't anything.

In the 1940s, Ansel Adams, here, at SFAI created the first fine art photography department—no more food shots with potatoes and pots and pans, no more fashion shots of models modelling clothes. This was photography as art, as ethical as Clyfford Still, as seeking of the transcendent as Mark Rothko, as authentically personal as David Park, as perfectly structured visually, aesthetically and technically as Arthur Matthews and as focussed on the sublime in nature as Eadweard Muybridge and Albert Bierstadt.

And, of course, visitors continued to come to SFAI from all over the world. Frank Lloyd Wright and Mark Tobey, Gregory Bateson and Marcel Duchamp—the most advanced architects, the most spiritual painters, the most complex and inventive artistic minds.

But then, as happens in every artist's life, we came again upon a disaster. This time it was financial. The veterans of World War II ran out of GI money and the school began to run out of students. But the artists rallied around, and insisted that the school go on. And so it did, with a new director who recreated the strength that had been there, with Frank Lobdell to represent the mythic, the abstract expressionist ethical transcendent, and with Richard Diebenkorn and Elmer Bischoff to represent the living out of that unique vision in the painting of daily life.

These were high times, they were moral times, they were serious times, they were the '50s here at SFAI. And, of course, because we live by generations—you're the next one coming in now—you spot the foolishness, the bombast, as well as the truth of your teachers. And so the students of those days made parodies of the art history they were taught—for instance, Wally Hedrick's "Bottom Jelly" parody of Botticelli. At the

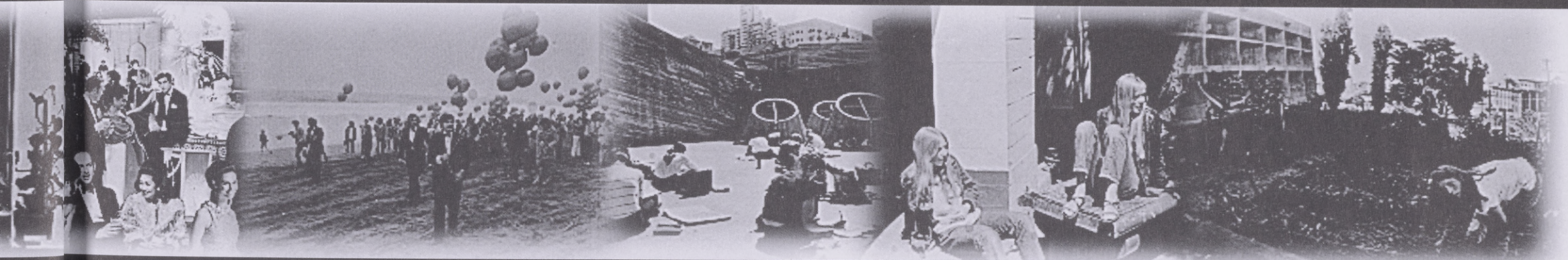
same time, beyond parody, we had work that was a fulfillment of Still's ethical demand, Rothko's transcendental aspiration and David Park's affirmation of personal authenticity—for instance, the work of Jay DeFeo.

So in those days, in the late '50s, early '60s and into the middle '60s, we had irony, we had transcendence, and we also had work like Bruce Conner's, denouncing all of the tortures that ever come along in the world. Each period through which we artists pass, we create; and then the next generation creates beyond it. You'll do that, too. Bill Wiley created "Columbus Re-routed" out of Clyfford Still. We'll come down on you with all kinds of ideas and insistences; you'll re-route them to your own ideas and insistences.

The late 1960s was the time of the Summer of Love. People sometimes talk disparagingly about the Summer of Love because it ended in the

So, you've come here to join this tribe, to be part of this on-going, living family. You've come in that 800 Chestnut Street door this morning and walked across that courtyard with the tiled fountain just as I did. I walked around the school today, very early before you got here, and I went into the drawing studio, Studio 13. The furniture was up on the tables; there was nobody there; there was charcoal smeared about. I looked at the skylight and the light falling on the drawing tables, and I thought of how you're coming here to this place, this studio where there have been a million images. Hundreds, quite literally thousands, of people have worked in this studio, making the images which they live by, making the images which the whole world, in its way, lives by. You may think it doesn't matter to the world what you do, but, remember, this art may be for life or for death—you are responsible.

I went into Studio 16, the photography studio where the light was blazing in through the high, eastern window, and I looked out the window



pain and agony of the Vietnam War. But it was a beautiful time. We had the first human Be-In here, in Golden Gate Park. Jerry Burchard made a "grab shot" of it.

Well, we come together, we seek, we expand, we grow, and we couldn't fit any longer in the Old Building, so we built the New Building beside it. We expanded so we could do all kinds of new things, so we could go on to new media. Remember how we always seek? With the space the New Building provided, we could go onto film as the next thing that artists could do; and so we created a film department, not as a place to make Hollywood movies, but as a place to experiment in light and sound, color and motion. Then came another department, Performance/Video: New Genres. This department uses computers, video, or whatever new technology you might think of in the service of the individual artist seeking whatever medium might most fully realize the idea and aspiration of the work.

and out across the city and the bay beyond. I thought that whatever we artists do, whatever images we make, even if we think no one cares, we are part of society—we make images by which our society lives.

A couple of years ago, out on the quadrangle, beyond the edge of the auditorium, some of us worked with Linda Fleming as she made a sculpture that reached into the sky. That's what we do, we reach into the sky. Another time I went up on the roof and there was this—actually it was made out of coat hangers covered with fiberglass—kind of a luminous Stonehenge. That's what we make—something luminous, something great.

Bruce Nauman taught here right after he got his MFA. There's the piece he showed then which he made in the first couple of years of his career. The words are, "The true artist helps the world by revealing mystic truths." Some

people think that that's ironic and that the true artist is ironical. Others, like me, take it literally and think it's true. The true artist reveals mystic truths (and mystic truths are simply your deepest beliefs) in an expanding spiral that reaches out. Bruce Nauman made the spiral out of red neon. The red spiral is the spiral of life. We reach out through it.

So you've come here to join us. We're glad you're here. It's going to be a hassle. It's going to be an adventure. Welcome.



I n t e r v



r v i e w s

**These interviews were conducted
in the Spring of 1991.**

P a i n t i n



George Kuchar,
faculty, Filmmaking

Filmmaking

You never went to college.

This is my college experience.

Teaching at the Art Institute?

Right.

What training did you have?

I went to the High School of Art and Design in New York where you studied fine art or commercial art. If you did fine art you would starve. I did commercial art. Then I had different jobs. I got hired to do the graphics for a local TV weathercast. Then I went into the ad agency business—you

n g

**Jeremy Morgan, chair,
Painting**

One of the first things that strikes someone walking into the Art Institute is the lack of a "house" style.

That's because of the abiding respect for individuality. A visiting artist once observed that the Institute is a true social democracy, a co-existence of massively different people, tolerated because of, not in spite of, their differences. It's

become obvious to me that this kind of external organization comes from the recognition in people who are creative of an inner necessity to know themselves; that is the strongest and most valuable thing in them, and it's that that needs to be protected. Part of what we're doing here is nurturing, and providing a home where the difficult, and often bewildering, self-search can be conducted. There's some resistance to language like that because it sounds softer than what the process of being here actually feels like. Nevertheless, something like nurturing is an important part of the relationships that form, and I mean all of the relationships—student to student, teacher to teacher, teacher to student: on some levels those distinctions are irrelevant, and it's important to know which levels those are. Someone was telling me recently about one of our alumni, a young man, who fell into despair, became involved in drugs, and

was even incarcerated, though thankfully for only a brief time. Later he told his mentor here that in his darkest hour he remembered everything he had told him. One day I would like to tell someone something that important, or have something that important told to me; it shows a depth of relationship that is rare—though not, in truth, rare here, at the Art Institute.

How does this relate practically to painting?

Directly. Painting is one of the traditional mediums through which the search for self is carried on, and so studying painting engenders a sense of great responsibility—first of all to the materials, then to the process by which materiality is transmuted into the substance of emotional and intellectual



know the ulcer business. And I worked for Norcross Greeting Cards for years. Are they still around?

Well, I don't know. The name sounds familiar. When did you get into film?

I started making films in 8 mm when I was twelve years old with my twin brother, Mike.

You were doing films in New York in the late '60s, early '70s. Did you know Andy Warhol?

Oh, sure. He came to my films, I went to his films. The woman who shot Warhol sent one of her scripts to me two weeks before she shot him. She said she was having trouble with Andy and here was this script. Boy was it terrible! I was going to have lunch with her to tell her I couldn't do anything with it, but my brother warned me to stay away from her. I'm glad I didn't go.

I guess it's true that Warhol really did aspire to Hollywood.

That wouldn't surprise me, because he had that fame thing that he was so fascinated by and famous people, rich people usually smell good.

But you never had that desire, did you?

For Hollywood, no. Why? Because I never learned how to drive a car. As long as I've got my own camera. That's how I look at it. Besides, who's going to give me any money? I would like to be a famous dead man. This way, while you're alive you can go to certain types of parties and no one recognizes you.

Well, they didn't give any money to Warhol either.

It was very stimulating being in New York then with Warhol and Red Grooms, Oldenburg, Rauschenberg. Abrahms—you

communication, and, finally, to the society of which the artist is a part. Painting is a serious craft with a hallowed history and living present, and, like all the artistic disciplines, it demands its own very specific study and discipline. At the same time, painters who want to make installations or study sculpture or photography are encouraged, as it certainly is important and useful to be informed by other activities. But painting is not easy, and we are not interested in cursory knowledge.

How does the question of technique figure in?

It's not written into the curriculum. We have a freshman core program that is Institute-wide, but there is no foundation course for painters. Partly that's because we support an open exploration rather than "the basics." But in truth, technique is a

factor in everything we do, and there are historic conventions that should not be lightly dismissed. In general, if you have something in mind, you have to know how to express it or you have to find out how, and that's technique—a part of this bigger issue of self-knowledge and self-expression.

There's a palpable intensity here, and a touching quality, too.

What you're feeling is the effect of a place where there are a lot of people making themselves vulnerable and mutable until one day they reach a level of confidence where their real identity can exist—but not without question. What also emerges is social accountability, because one thing the internal search shows you is your place in the whole.

S c u l



know the book company—would throw these great parties. They always knew just when to bring out the food, which was important because nobody talked to each other much; we were all mildly cordial and aloof. That was a wild heyday for underground work. Now it's much more pristine in certain circles, even though it's still supposed to be offensive. Sometimes we'll have students come up here from the Performance/Video: New Genres Department. They're like a savage tribe of self-mutilating cannibals, and they're a lot of fun to work with because they spill fresh blood onto a desiccating medium.

Could you say a little more about why you think things are more tame today?

Things aren't tame today, they just would like to be. So movies and TV try to be the magic mirror that you gaze into and see "the fairest of them all." Commercial pictures and TV eat up new ideas and have ideas you can get your teeth into and chew into a new form just as well.

The Art Institute makes it very clear that the film department is not oriented at all toward filmmaking in the Hollywood sense.

Right. Everything is art, art, art (because it's an art school!).

Would it be incredibly tactless to ask what the employment opportunities

are after getting a BFA or MFA?

Well, let's see, one of our recent graduates is off in Europe with his reel looking for financing. Someone else is making miniatures for Roger Corman. Others are teaching; we have some former students on the faculty now. Others are doing what I did for years: You have a job during the week to support your real life, which is making films on the weekend. And if they really want to show their films, the Bay Area is a very good place. Just off the top of my head I can think of the Cinematheque, the Artists' Television Access, the Pacific Film Archive. There's been a lot of projected image work going on at the San Francisco Museum of Modern Art, and there's a curator who came out from Boston named Bob Riley who is friendly toward the moving image and big machines that move

l p t u r e / Ceramic Sculpture

**Richard Berger, chair,
Sculpture/
Ceramic Sculpture**

(In lieu of an interview, Richard Berger has contributed the following.)

**Subject and Object—
Mind and Matter—Form and Material—
A Determined Struggle Against the Medium—
Emancipatory Self-Reflection—
The Community of Practitioners—
Find the Common Mind—Enter the
Common Mind—Learn What Size Bites
To Take—Be A Medium—Go Mining
For Meaning—
The Structure Beneath
Appearance—the Exhaustion
of Logic—the Analogy Between**



them. (Editor's note: Bob Riley also teaches at the Art Institute in the Performance/Video: New Genres Department.) Plus, you have the distributors who will take your films, rent them out and take a cut. There's always the film festivals. But with those, you have to pay for the rejection notice. A lot of our students get grants. And, actually, a surprising number of our graduates do work in Hollywood; I'm thinking of someone right now who worked on *Top Gun* and *Ghostbusters* and *Godfather III* and other Hollywood films. They can get jobs in Hollywood, or anywhere, because they learn how to improvise here and get bread and butter there.

What do you mean?

I run my class like a little movie company where they may have to throw up some lights and throw up...period! I always try to make it educational, to get them used to tackling problems. And since they're young and not brittle yet, it works out. Sometimes if it's easier to shoot something in the studio, for instance, I'll purposely send a second or third unit crew outside to try to do it out there, because I don't like going out in the street...it's kind of creepy in a nice way and too sunny. Everything is an emergency in my class because we need to make a high-quality art project with low-quality trash. And we've done everything—musicals, our own special effects...Right now we're shooting our own soap opera. You can work anywhere, if you know how to get by and realize that you only have to be there for a few hours and then you can run

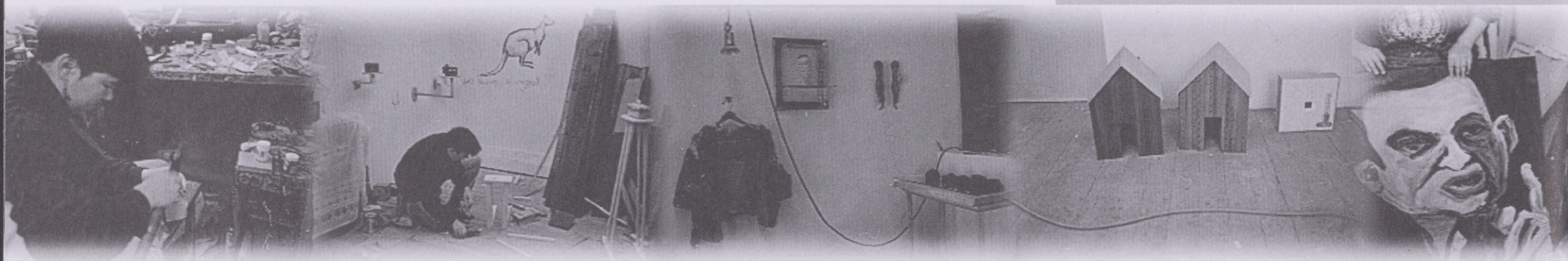
off and overeat. Come by sometime, and you'll see what I mean.

Form and Spirit—
 Give Us an Amulet—
 Simultaneous Symbolization—
 Counterpoint—Momentum—
 Un-screw the
 Inscrutable—Project Your Matrix
 On Reality—See Who Salutes—Tear
 Down and Rebuild—
 Square the Circle in the Dance of Space and Time—
 Summarize and Surmount Nature—
 The Implacable Judge—Mental Stress and
 Physical Exertion—Allegory, Fantasy—
 Pain and Sweetness—
 Your Demonic Pressure Cooker—

"The beautiful comes about, little
 by little, through many numbers."
 —Polykleitos, 440 B.C.

"It isn't hard to do things!
 The difficulty is getting into the mood to do them!"
 —C. Brancusi, 1915

Performance/



**Pegan Brooke, chair,
 MFA Painting
 and Sculpture/Ceramic
 Sculpture**

The Institute's MFA studios are not
 located on the main Chestnut
 campus. How does that work out?

M F A

**Painting and
 Sculpture / Ceramic Sculpture**

This is our third year on Market Street. The grad students have their own building, and this has fostered a tight sense of community with a lot of dialogue and impromptu conversations about the work—those special conversations that take place in the middle of the night. You also can walk to some of the top galleries in San Francisco: John Berggruen, Stephen Wirtz, Cheryl Haines, Rena Bransten, Paule Anglim, Mincher/Wilcox. The students participate in the life at the Chestnut Street building through their electives and art history courses, to do their teaching assistantships in undergraduate classes, and to show their work at the Diego Rivera Gallery.

Video: New GENRES

**Doug Hall, chair,
Performance/Video:
New Genres**

Please explain your department to me. It's the newest one, and it seems to include a lot, and a lot that's different from the conventional disciplines.

Our department split off from sculpture in the late '70s. Traditional sculpture seemed an inadequate vehicle for the more experimental approaches of some of the students and faculty. For example, there were students who wanted to use time as an element, who wanted to expand space through video, or wanted to do installations. Most of our faculty still claim a connection to sculpture, while many of our younger artists come to video, for instance, without any precedent. In any case, no one comes here to make music videos or to



What about seminars and tutorials?

These take place on Market Street. A common sight is an exciting visiting artist like Jake Berthot, Gregory Amenoff, Viola Frey or Judy Pfaff working with the MFA students in a very concentrated, intimate way. Students are pushed and provoked to seek the most from their work and rise to the challenge of having their work toughly criticized, the end result being an artist who can really stand behind what he or she has done. This process is equally stimulating to visiting artists, who have a sense of the Art Institute as a kind of haven.

What do you attribute that to?

Two interrelated things: the history of what teaching means here and the nature of the art scene in San Francisco. The Art Institute was started by artists, not by academics or "art teachers." You see, in San Francisco, many of the top artists choose to teach; it's always been that way. We consider it a responsibility, another way of participating in, and having an impact on, the world. It's also a position from which we can reflect on what we are doing in our own studios with our own work.

That couldn't be more different from the scene in New York, where the attitude tends to be the exact opposite: If you're successful, why teach?

Right. It's a profound difference with a lot of ramifications, and up-and-coming artists should know that so they can choose the best path for themselves. When I was in their position, I had an experience that showed me my path very clearly. I was showing my work around New York, and the owner of one of the major galleries said to me, "You're talented; I don't understand why someone with your ability doesn't just move here, look around, find out what's happening, and paint like that." It honestly didn't occur to him or seem important to him that I might be painting the way I was out of inner necessity. And so, while New York was this big, alluring place, with exciting possibilities, I knew I needed a place where following one's own independent vision was highly valued. I wanted to be part of the San Francisco pioneer tradition—the tradition of Clyfford Still and my teacher, Frank Lobdell; of Joan Brown; and of Mark

prepare for a career in television, and the computer aspect is important here only inasmuch as it supports a meaning. Students interested in computer graphics, per se, would be happier somewhere else.

The phrase "new genres" is something we just added recently to convey that something expansive is going on in our department. You could say that new genres, in general, is less about the manipulation of materials in its own right and more about content and about a contextually sensitive way of conceiving work in the world. We place a primary emphasis on critique. The underlying belief is that to be viable as an artist, one must be critically sophisticated.

I know that "interdisciplinary" has become a buzzword, but isn't that

one thing that "new genres" connotes?

We are concerned with artmaking as a whole entity, rather than the sanctity of the old canons. The department is sensitive to the need to break down artificial boundaries that exist. For instance, in the post-modern situation we have recognized that what separated art from the public has crumbled. To make a videotape is no longer something discreet and separate from the world. I remind my students that we live in a giant video installation; the world today is a mediated, highly complex environment. What we teach them is to understand the context of all their actions and the contexts that art has always functioned in. Interestingly enough, as we reject

the old canons, we're in the process of establishing other canons, by which we judge the success of new forms.

Could you give me an example of a contextual critique?

A simple one would be when people say that Monet did his haystacks over and over again, and they talk about them in terms of a study in light and a study in color. But actually he did them over and over again not only as a means to study light but, as importantly, because they sold. Maybe they're wonderful, but they don't exist in a vacuum. And yet some history has made them appear that way. When you look at a work, you're looking at a whole context, even if you're not aware of it. We want to be aware of it. I know that it disturbs many



Tobey and Morris Graves, who worked up the coast. The Art Institute has always been known as a "painter's painter" school and a "sculptor's sculptor" school. By that I mean there's a certain dead seriousness about what dedication to those media means. It's just a fact that we don't so readily adopt trends or beliefs that have more to do perhaps with career strategies than with the actual activity of making the work. In some circles careerism and artmaking are talked about in the same breath—they're interchangeable, and that's just not true here. There are things that you do that are only for your soul, and art that is to be made based purely on personal vision.

Does the quality of life here in San Francisco figure in?

It's all connected. What I've just described is as much a part of the quality of life as the view of the bridge from your apartment.

Photo g

people in the traditional disciplines, but I question the notion of the artist as shaman; we see it as a dangerous and antiquated model—subjective, sexist, Eurocentric.

Maybe one thing that disturbs people is what they perceive as a devaluation of spiritual content or, let's say, a devaluation of that element which, in art, traditionally brings about Epiphany.

I value a spiritual endeavor, but no more if I were painting than if I were changing a muffler. The point is the artist hasn't got a monopoly on transcendent inspiration and insight. I think the artist is a cultural worker, not a priest.

I would agree that few people experience transcendence changing a muffler or doing a painting. But what strikes me as I listen to you is that whether one is working in one of the traditional media or in a "new genre," the essential mystery remains the same, which is human beings' seemingly insatiable need to create, to participate as co-creators in this universe where we find ourselves.

I agree. It is a mystery. And an obsession. To make a work that transcends its own fallibility is truly wonderful. All artists

strive to have a genuine moment of clarity. But what I tell my students is, Don't concern yourselves with that—it's a by-product. Develop the ability to separate from the moment of inspiration, to go back to the task, again and again—back to what I call your "studio dialog." If you are persistent enough, you will earn that moment of connectedness. And don't look for it in the place you found it yesterday. It may come while you're using the telephone book.

What I'm picking up is that there is more that connects you to the other departments than separates you.

I think that's true. The P/V department used to be perceived here as much uglier and meaner than we really are.

Henry Wessel, chair,
Photography

graphy

If you mean is there a particular type of work that all the faculty do and that the students are supposed to follow, the answer is no. On the contrary, the program is marked by a diversity of styles. We embrace whatever our students are interested in and handle it, including every alternative method of doing photography you can think of. The curriculum is forever flexible. It has to be, because the growth of a student

I know that Ansel Adams founded the photography department in 1946, and that it was the country's first college department devoted to fine-art photography. Is there a particular bent to the photography program today?

is like the growth of a living organism—it has a natural path that it follows that has different needs at every twist and turn. The thing to realize is that the Photography Department to this day is essentially about bringing students in touch with the best internationally renowned photographers—photographers who students respect as artists out in the world.

Photography, like any artmaking process, is a somewhat solitary endeavor—perhaps even more so than, say, painting, because in painting you may have your studio next door to another painter, while in photography you are often alone in the field. Yet the photographers

The range of reaction to us has gone from benign neglect to quite a lot of support lately. I think it is generally felt that something exciting is happening here. Also, a lot of our alumni/ae are becoming well known in the art world.

I think I have a better understanding
now of what you are trying to do.
Thank you.

Thank you.

Richard Graf, chair,
Printmaking

Printmaking



here often mention the sense of
community within the department.

That's partly because of the nature of the critiques, which is extremely serious and intimate. There's nothing more wonderful to me than having 10 very different bodies of work up in the same room; all the faculty feel the excitement of that, and so do the students.

With so much variety in the work, do you ever find that students criticize one another over their choices of subject matter? I'm thinking of certain schools where what is politically "correct" or

"incorrect" at the moment can
become quite important to some
people.

Eventually, the way that you join this group, this community, is by doing something different than the group. Part of what I do as a teacher is to nurture the unique character of a student's work. Suppose a student were to bring into class 12 stills of roses on a table at night using only street light. Another student might say, How can you do this when there's a war going on? At that point, it might be my role to suggest that perhaps if more people recognized this kind of beauty, there'd be less tendency toward war. Looked at in a certain way, these roses are as legitimate as photos of a peace demonstration. The student with the initial objection might

then be in a position to notice what is really unique about this work—that the traditional still life is on a table with north light, while these roses are obviously in an urban setting and that they're blooming at night, which is not natural for roses, and so on. So you can only say how effective something is on its own terms, how deeply one artist has gone into his or her material; you can't say that one thing is correct and another thing isn't because it's all part of life.

I've been enjoying all of the work that's hanging right now. One thing that's obvious is that printmaking embraces a lot of different methods.

Yes, there are etchings, lithographs, silkscreens, mono-prints—in a way, you could say that printmaking is the original multi-disciplinary field.

I've noticed a lot of political work inspired by the Persian Gulf war, and it's stunning how powerful and sophisticated it is.

Silkscreen posters were the cheap way of making political statements during the Great Depression; our students working in this way are part of a definite tradition.

Yet, the overriding impression in what I've seen this morning is of a great diversity of subject matter and style.

We don't have an ideological stance—in the printmaking department or in the Art Institute as a whole. We pride ourselves on that. We encourage students to dig into themselves and find out what they feel strongly about. Doing things to conform to a norm, for instance a norm of what someone might think of as marketable, just doesn't take hold here.

Some 32 years. I think only a few other people have been here longer.

Has it been effort to keep things fresh?

Truthfully, it hasn't. I've always felt I was in a groove, not a rut.

Along with being extremely forceful in content, the printmaking going on here obviously shows evidence of a



**Ray Mondini, chair,
Liberal Arts**

Liberal ARTS

You've come at an interesting time. I'm contemplating changing some of the titles in the freshman curriculum. For Part I, instead of "Western Civilization," which is really a misnomer, what do you think of saying "Mediterranean Civilizations?"

I like it because it brings in the East and Africa.

That's my purpose exactly. It's time we had a name that reflects what we do. Then we can call Part II "Cultural History From the Renaissance to the 19th Century," concluding with Charles Baudelaire and the origins of the avant-garde. In their sophomore year students will be ready for "Methodologies of Modernism," which deals with the modern movement and its critiques from Gertrude Stein to abstract expressionism, and

high level of know-how and, for lack of a better word, polish. I'd like to ask what role technique plays in your teaching and, in general, what your approach is to critiques.

In general, there are three parts to a critique. The first is to make sure I understand what the student is hoping to accomplish. The second is to see how well he or she has done it by trying to look at it from that student's point of view. The third step is something I usually only do with MFA students, which is to bring in the teacher's personal bias and ask the question, Has the attempt been worth it? As far as technique goes, there really can't be an exclusively technical critique, because technique is a sliding issue. I'll give you an

example: We had a student over here from the painting department recently who thought we weren't using enough ink to do a certain job. What she wasn't considering was the aesthetic reason for using less. The students who want to establish a general criterion are usually the ones who are having trouble artistically. In any artform there are certain customs that have become established over time for very good reasons, and knowing them is part of one's professionalism. But making art is also about challenging customs. It's good to throw things into question from time to time. I'm not talking about blind experimentation, but exploring within a context. We have something at the Art Institute called the Variance Committee. The purpose is literally to vary or to break school rules; if a good reason presents itself, breaking the rule takes precedence over

maintaining the status quo. It's exactly the same when it comes to doing art.



from there to the problems of post-modernism and global capitalism.

What happens in the upper division?

Students are then ready for very specific topics that they choose, and that is done mostly through classes given by outstanding visiting faculty.

Some art schools that place an emphasis on innovation and contemporary visions de-emphasize the ancient classics or don't offer them at all, but obviously the Art Institute believes in a very broad historical education.

I think you should know Homer and Dante; and Shakespeare, Galileo, Newton and Darwin. They all represent pivotal moments in the history of human thought. Artists are often inspired by these things in ways that transform their art.

Is there a special way of teaching important literary and scientific works to artists?

You want to make artists aware that the issues contained in these works are real. Take Darwin. The concept of natural selection is predicated on the existence of a blind, unconscious, automatic process. Evolution is governed by forces which make up the physical environment. But are these forces the unfolding of some larger plan? Through the use of

the computer and the visual models based on algorithms, these issues have entered current discourse once again.

That reminds me of an experience I had the other day driving home from the airport on Highway 101. As you come into San Francisco, there's a large billboard on the side of the road depicting the long-suffering Christ, and the message is that he is still coming. Ordinarily, I am oblivious to these things, but this time it really struck me. It's a very odd thing to see coming into a major, sophisticated city. Think of

Art History

**Bill Berkson,
coordinator,
Art History**

**How does the Art Institute approach
teaching art history to artists?**

We tend not to require the typical introduction to art historical detective work emphasized in a university art history department. We're teaching art history for artists, or prospective artists. The emphasis here is on inspiring the students with a fairly intimate sense of what's preceded them. They should know the art that already exists in the world before they came along. By measuring themselves against whatever examples strike them as particularly significant, they develop their own ideals and standards. With this goal in mind, we are just as likely to have working artists without advanced degrees teaching art history – especially the specific departmental histories – as we are to

**the patience mandated by that
message—the waiting and waiting.
You have to wonder, Is it sincere, or
a way to frighten people and enforce
certain behavior, or both?**

Our students are smart, and they make connections like that all the time, especially after they start studying historical issues in earnest and their minds get used to seeing in that way. You could write a dissertation on the beliefs and the ramifications of the message of that one billboard alone. Just think of the contemporary city as a landscape created by commodity production and circulation. It's a pantheon of commercial deities. The difference is the old iconography was a mirror of the subject's desire and attempt to go beyond the parameters

of nature and culture. The new iconography is a non-reflecting surface, a smooth operation of signifiers where the old distinction between appearance and reality is no longer meaningful. Andy Warhol put it best when he said, "What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest...you know the president drinks Coke, Liz Taylor drinks Coke and, just think, you can drink Coke, too." This gets back to your billboard. America's about Coke, not Jesus Christ.

Back to your original question, let me give a very specific example of how I teach the humanities to art students. When we do *King Lear*, we read the play, naturally, but I also bring in two different film versions—Kurosawa's *Ran* and Kosintezv's Soviet *King Lear*. *Ran* portrays a very sympathetic Lear—you know, mustachioed, in full

samurai regalia. Kosintezv's interpretation is Marxist, so at the beginning, when Lear is getting ready to divide up the kingdom, you have the people marching on the castle desperately concerned with their future. Kosintezv uses the steep vertical walls of the castle against the flat plane of the horizon as a graphic metaphor of the class structure. All of this leads up to the question I pose to my students, which is, As filmmakers, as artists, how would you depict Lear?

**I would think Shakespeare would be
particularly marvellous in drawing
modern connections.**

This kind of study shows you that the strategies of deception and duplicity are as much a part of our world as they were of

have PhD's. Anyway, good artists tend to be good, if unacknowledged, scholars of their chosen disciplines. Plus, they bring a distinct passion to the subject.

Doesn't evaluation get tricky in dealing with the art of our time?

Yes, because one doesn't always know what to think about new work. The jury is out, even though the fact of the work's being part of contemporary history is clear. As with criticism, what counts in class is the teacher's passionate curiosity. Students sometimes want the passion to extend to a fully developed opinion, but what they don't get here—or not from me, at any rate—is a consumer guide.

It seems there's a never-ending debate in the arts of the best way to systematize the teaching of history. Should it be seen as a series of great personalities, as a succession of styles? Should art be analyzed like some historical artifact, reflecting transformations of social theory?

The method of focussing on a pantheon of important artists and their quintessential work is, of course, very efficient, and perhaps most useful when dealing with freshmen and less-experienced students. I get impatient with the study of history as a series of successive styles. Such a method is tied to the

Hegelian idea of history as a march toward an ultimate essence. The tendency toward exhaustive chronicling and categorizing is a particularly Anglo-American tick. The exhibition of Fauvist landscapes I saw in New York was laboriously thorough as to be boring beyond belief; it was enough to kill anyone's interest, partly because the style was gloppy and not so interesting to begin with. At the Uffizi in Florence, you may find a lot of the walls covered with a jumble of styles, which is more like the way you actually experience history in life—you get to know what exists in a random manner. Later you can straighten out the chronology for yourself, if you want to. I think the important thing to remember is that history is something that is re-invented every 10 years or so. Not that long ago, Caravaggio was considered a cult favorite; today he's taken his place with the other "masters."



Shakespeare's. These drives have been documented by artists down through the ages. At the moment it is hard for me to imagine how anyone could cope with some of the complexities we're confronted with without being able to put them in that context. You could end up quite mad, like old Lear.

A lot of people at the Art Institute speak earnestly about the devotion to individuality, about the emphasis on personal discovery and about the serious dedication to the living traditions of art. But what about SFAI as a school that prepares artists for careers?

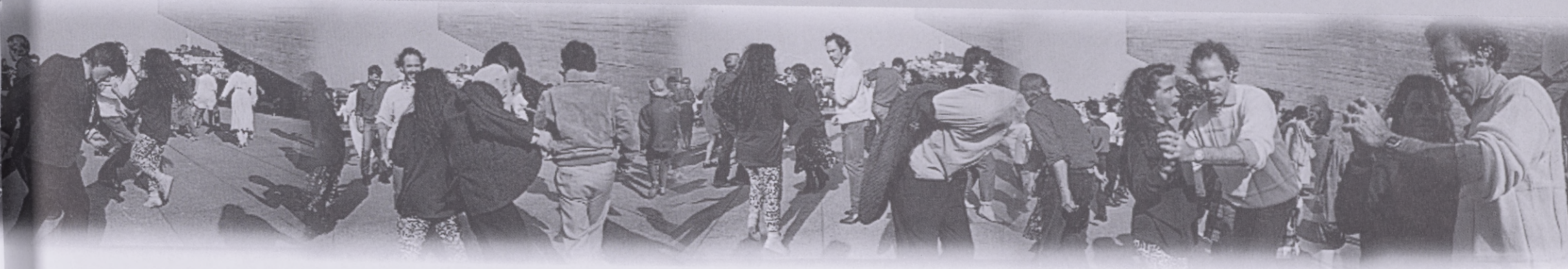
The Art Institute today has no unified aesthetic—on the whole, to that extent, it's virtually amorphous. There is no school style, no prevailing theory of artmaking, although there is a lot of attitude. The attainment of a big art-world career is low on the list of most people's priorities, if it's there at all. It's said that the school promotes the idea of self-discovery, which is

fine with me as long as that entails recognition of art's existence outside oneself as well. There's a lot of useless resentment about the art world and its hype factors, and there's the danger of retreating to a solitary position from which art becomes just a monologue, just "you" and no audience participation. I favor art that has a sense of its audience, art that is somehow presentable. On the other hand, the alternative to SFAI is the kind of institution that makes a name for itself by codifying a style or positing a uniform theory of artmaking. Such institutions can claim the "cutting edge" for about 10 years, at best. (These days the edge shifts in three-year increments!) The persistent question for our curriculum is whether we're really educating artists or a more general group of individuals. Like any school, SFAI graduates a certain percentage of people who will continue

making art and become serious artists. Others will have had their lives touched by art in some way that affects their thinking and how they approach other endeavors; or they simply become part of the informed art public.

How would you describe the art scene in the Bay Area?

Certain truisms about art in the Bay Area — that it is funky, visionary, and contrariwise, genteel or private, and so on—may be endangered by the rapidly spreading sameness of so-called "art-world art." But, in general, those truisms still hold. Add that most of the local art is art-school based, because the schools are what bring the otherwise scattered elements together. There's a small market and no cohesive artists' community as such. Much vibrant work finds its outlet in alternative spaces.



Further, like other California urban centers, the Bay Area is rich in cultural diversity: many of the best artists working here are black, Asian-American, Chicano, Native American. Urgency and power show up in those contexts, and in other, conceptual and/or politically motivated work. Plus, the personal filmmaking tradition continues to be more alive here than elsewhere. What are the minuses? Fewer first-rate old-master art works in public collections for young artists to study, less intellectual or critical cohesion, and the aforementioned worries about art-world hype. The museums, during the past five years or so at least, have had more on the ball. As New Yorkers are fond of remarking, artists here for the most part lead civilized lives. So why not make marvelous works?

I have one last question: You just got back from three months in Italy, and I was wondering what, if anything, particularly struck you on this trip?

I went with the anticipation of seeing pictures and places I'd been reading about for years—Giotto, the Lorenzettis, the Quattrocento masters like Piero della Francesca, the Sienese, and so on. Italy is endless. The frescoes for the monks' cells at San Marco in Florence by Fra Angelico and his workshop were very moving. Forty-five rooms, each with a painting for daily, live-in contemplation, many of them crucifixions. Vasari writes that Fra Angelico would have tears streaming down his cheeks as he painted Christ on the cross. You can well believe it. Christ's suffering becomes the occasion for a range of human gesture, not of grief alone but also rationality and exaltation. You have the Virgin wailing in grief on one side, and on the other is a saint pointing and smiling mildly as if to say, You see, this is how it is. The event is brought home sensibly with no frills, so it stays a live symbol.





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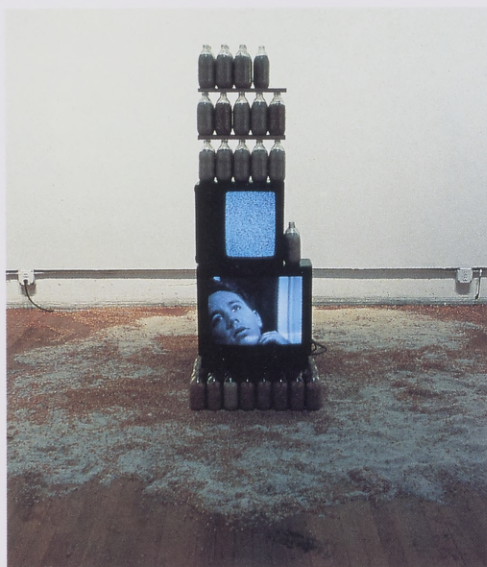
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Francis J.

C h i e

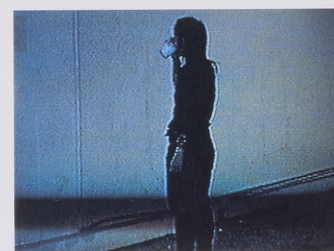
▲
>It Travels Faster than
the Speed of Sound<

video sculpture,
1991.

Keiichi I d e h a r a

▼
>Non Title<

ceramic,
9" x 17" x 1".



Josephine H u a n g

>untitled<

video stills from performance,
1990.





Barry M c G e e



>untitled<
site-specific installation at
Fell Street,
San Francisco, 1990.

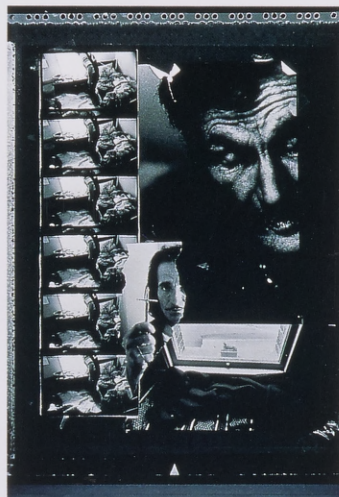
Darin Steinberg



>Earthquake and Fire,
Oct. 17, 1989<
photograph,
15" x 15",
1989.

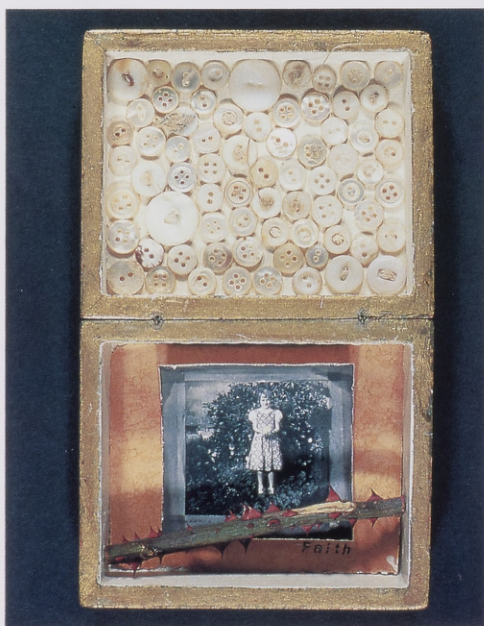
>untitled<
site-specific,
mixed-media mural,
30' x 36',
Diego Rivera Gallery, 1991.





▲
>Gold Box (open) #2<
mixed media,
6" x 4" x 2",
1989.

Sarah P y l e ▼

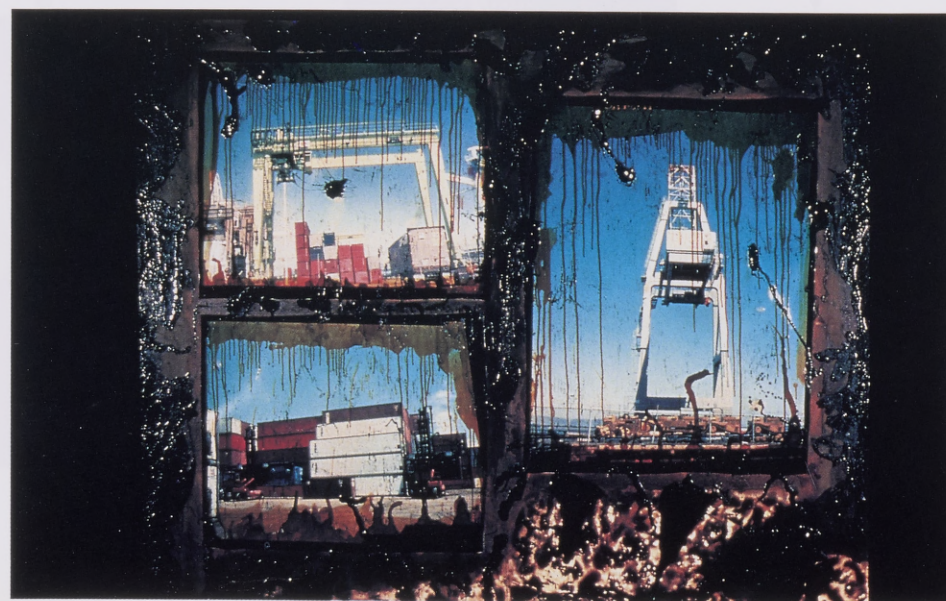


>untitled<
photo collage,
24" x 20",
1989-90.

Tony Treadway ▲

>untitled<
photographs on canvas,
6½" x 8",
1990.

Marc Y o a k u m ▼





John Eric **O t t e r**

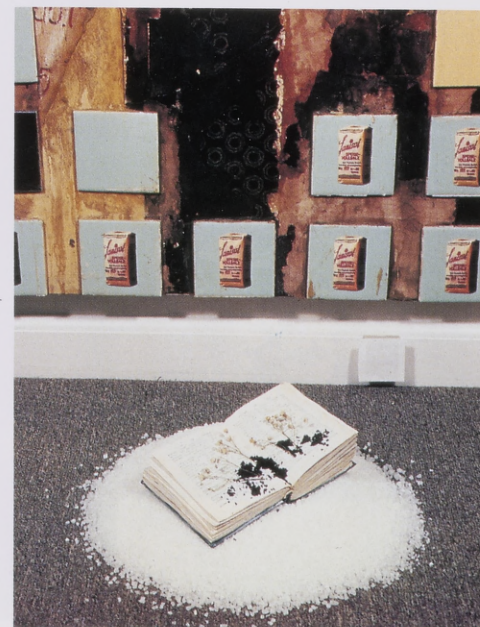
>Monster<
color video still,
3:41 mins.,
1990.

M i r a n d a



>untitled<
black-and-white silver print
photo,
20" x 16",
1990.

Marija **G a i e r** / Alison **B r o w n**



>The Art of Looking Back<
(detail),
mixed-media installation,
painting 3' x 5'/book 8"x 6",
1990.



▲
Julie E. **H o d g e**
>untitled<
charcoal on paper,
12" x 14",
1990.



▼
s a u l G r e e n

>Burning Black Sabbath<
performance,
1990.



▲
Danielle S w i n t

>Off Like a Rocket<
performance,
Artspace, San Francisco,
1990.



Dean Mc Donald ▼
film performance,
1990.



Philip R o s s
>untitled<
mixed-media sculpture,
6' x 6' x 6',
1991.

Helen D o t o l o ▼
>untitled<
film installation,
1990.





▲
Jessica **Goddard**

>Rodeo<
oil on canvas,
6" x 10".

Darcie Westerlund



>San Francisco Ice Rink<
color photograph,
16" x 16",
1990.

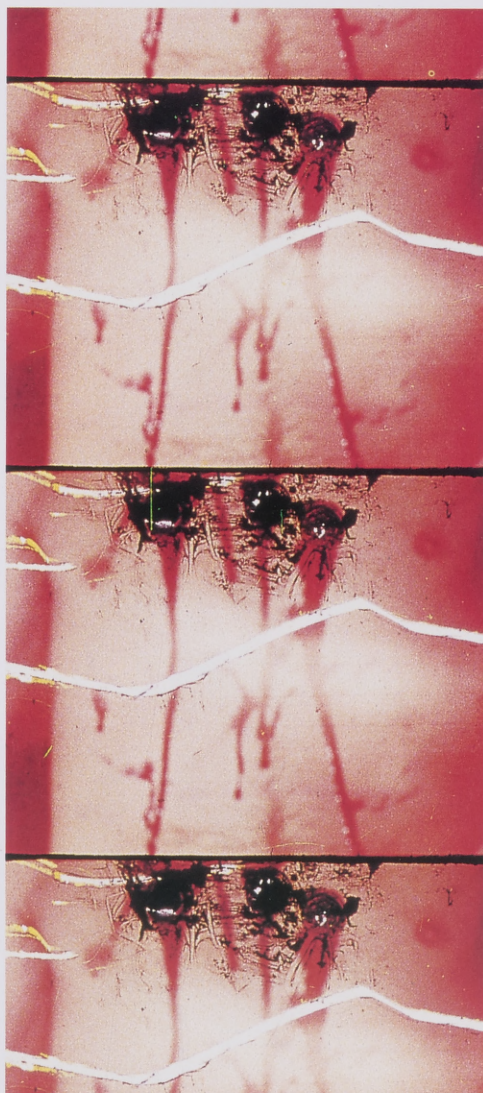
▲
Kirsten **Walther**



>Dancers<
etching,
30" x 22",
1990.

M gallery





Robert Daniel

Flowers

>Head Most Preferred<

16mm film stills,
1991.

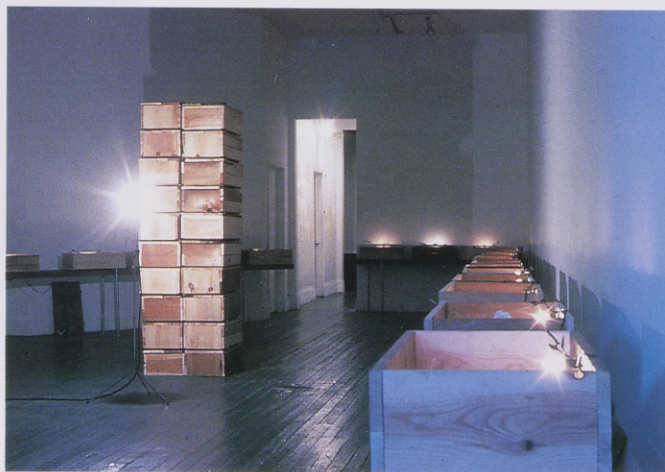
Ruth

G u m n i t

>Memo<

from *The Grief Suite*,
performance,
1989.





>Inside Outside<
mixed-media installation,
1991.

Robert **Davis**



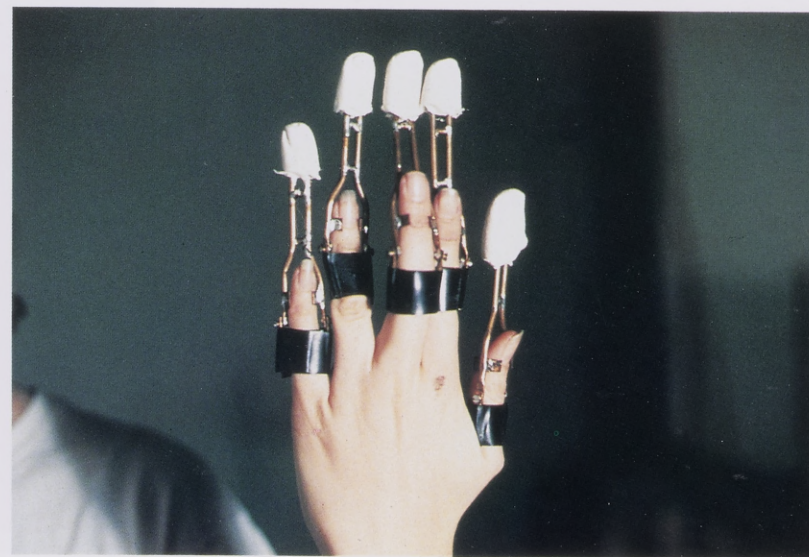
>untitled<
oil and mixed media on
paper,
19" x 24",
1989.



Mark **Brest van Kempen**



>Three-Inch Finger
Extensions<
mixed media,
1990.





▲
Tomoko Murakami

>Motion<
woodblock print,
40" x 60",
1990.



▲
Yun Sun Lee

>A Portrait<
woodblock etching,
30" x 22",
1991.

Ron Hunter

>Campfire Talk<
screenprint,
30" x 42",
1990.

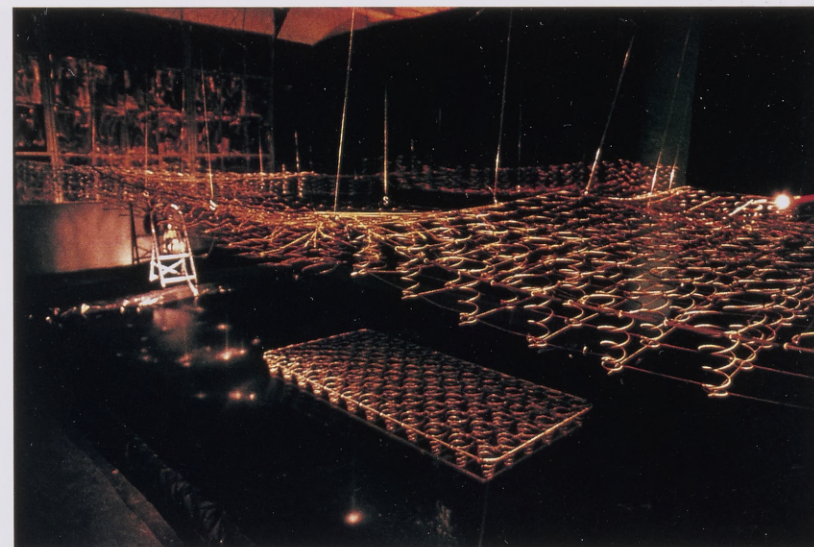
▼
When observing an animal closely, do you ever feel as if a human being was inside making fun of you?





▲
Cordula Tabitha **Taj-Eldin**

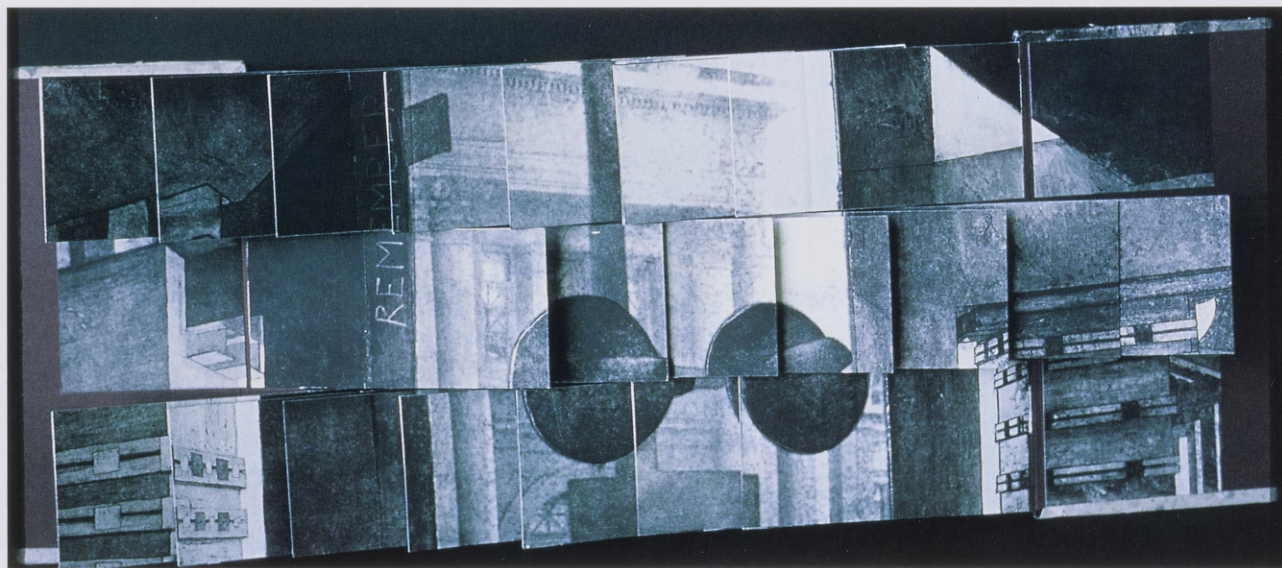
>The Seven Senses<
detail from *Touch*,
1989.



▼
Elkins **Taylor**
>Tumbling<
etching,
7 $\frac{3}{8}$ " x 7 $\frac{3}{8}$ ",
1991.



▲
Jann **Nunnn**
>Flow: Conflux - Efflux<
installation.



>untitled<
monoprint,
22" x 26",
1989.

Katrina **Leestma**



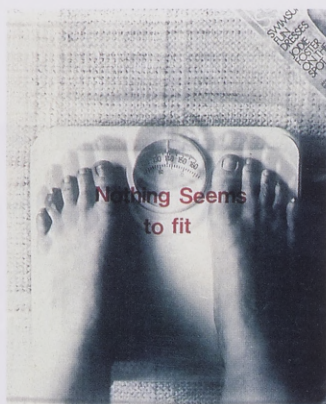
Michael **O'Shea**

>Embarcadero<
artist's book,
etching,
10" x 30" folded,
1990.

Irene **Belknap**

>Dreamers, a Tribute to
Nicola Tesla<
oil on canvas,
4' x 6',
1988.





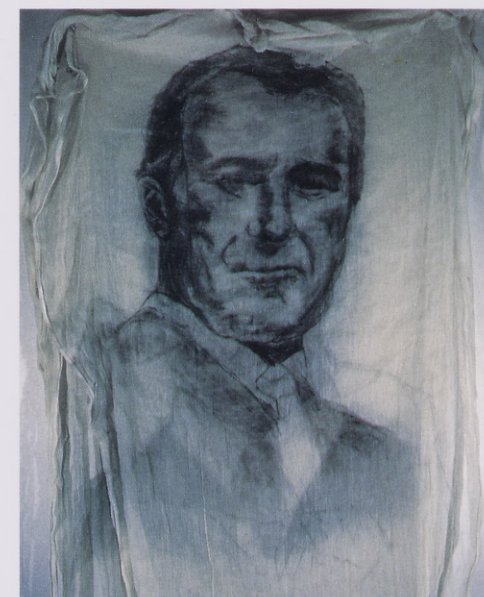
▲
Carolyn Michi Sagawa

>Nothing Seems to Fit<
 mixed media,
 20" x 16" x 1"
 1991.

▼
Andrea Brewster



>Fate, Hope and Memory<
 etched glass,
 8" x 18",
 1990.



▲
Trish Carney

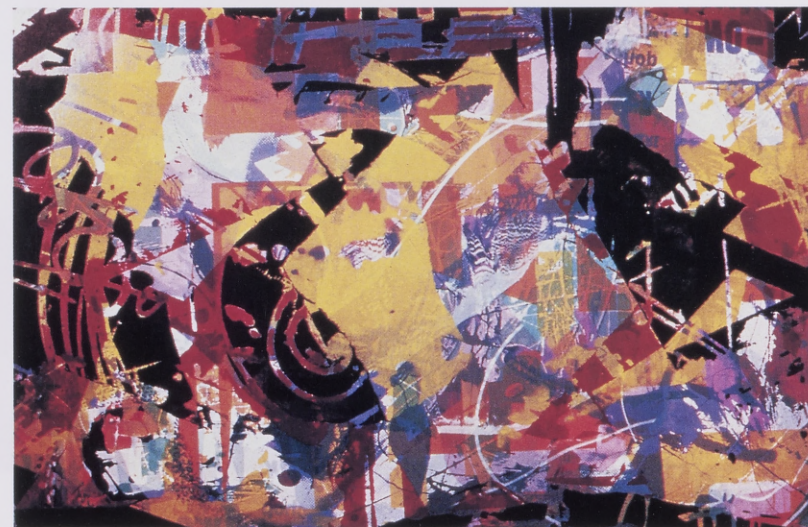
>Four Foreign Policy Makers<
 charcoal on cheese cloth,
 12' x 30",
 1990.



>All Things in Time<
silkscreen,
50" x 80",
1988.

David **C r o o k**
▼

Georgeanne
Horton



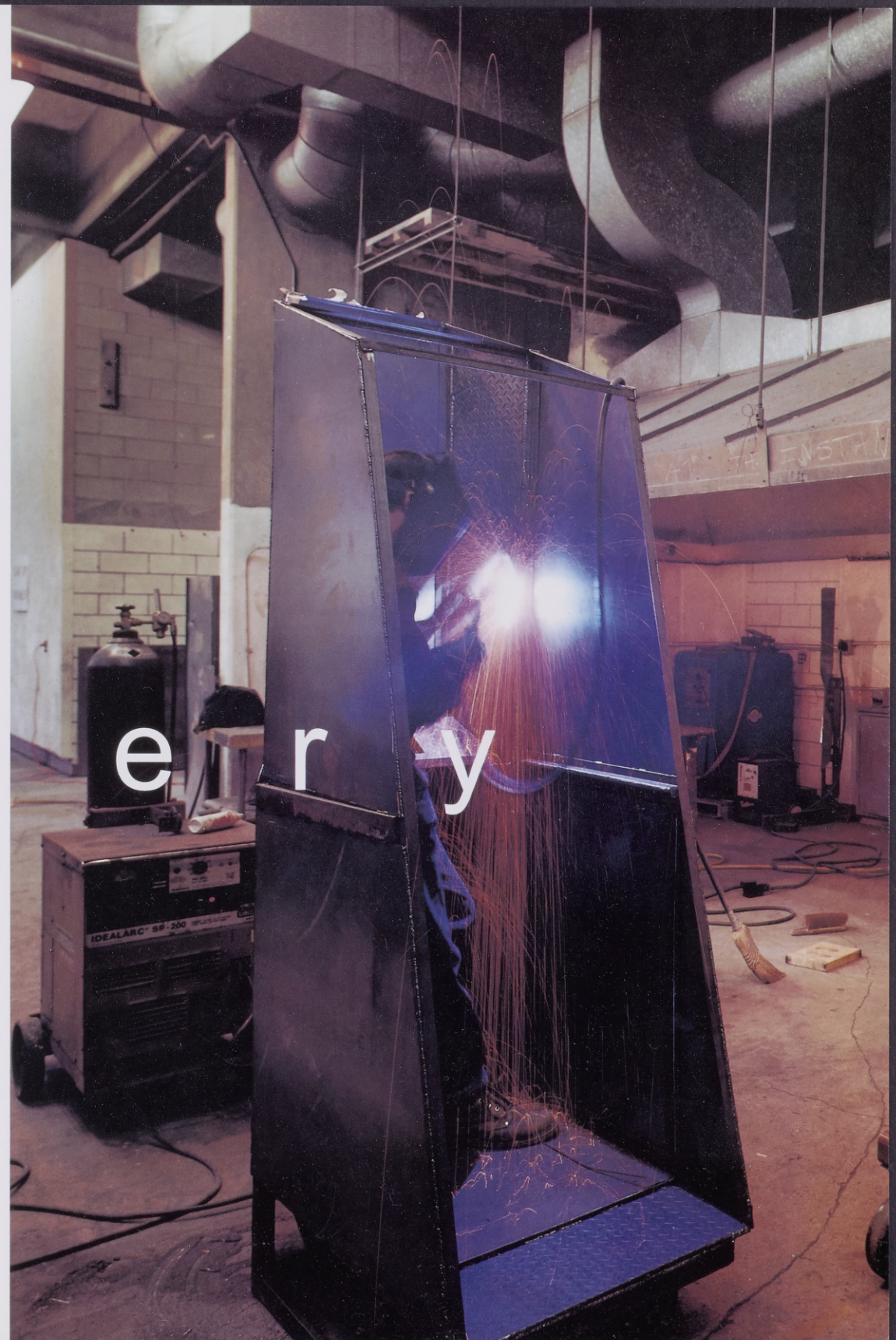
>Denial<
relief block print,
36" x 24".

Dan
H e n d e l
▲

>For Ella<
silkscreen,
22" x 30",
1988.

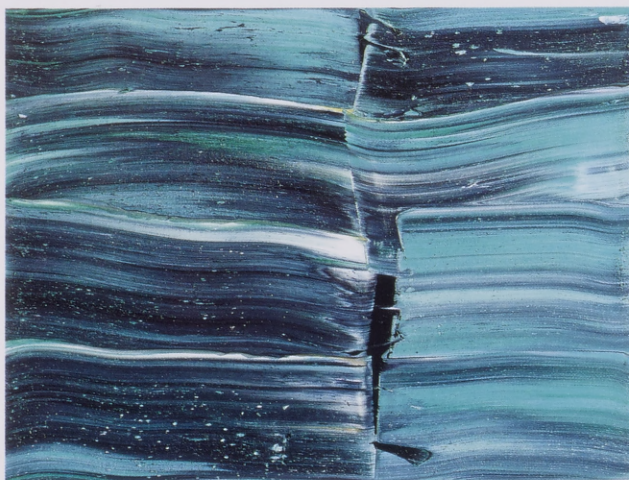


F a c u l t y
g a l l e r y



Sam **Tchakalian**

>Splash<
oil on canvas,
30" x 40½",
1988.



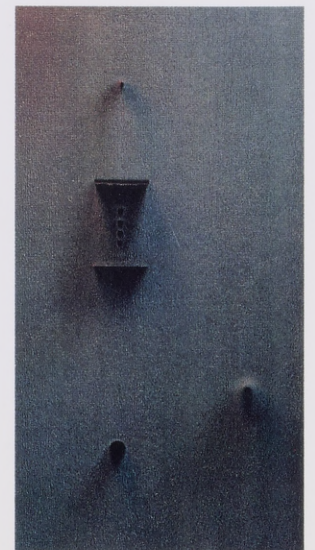
Linda **C o n n o r**

>Spirit Door<
photograph,
Egypt, 1989.



>Pueblo<
acrylic on museum board,
25½" x 16",
1990.

Thomas **A k a w i e**





▲
Larry **Thomas**

>Sanctuary, Jaguar
Column<
monotype,
20½" x 16",
1989.



Jerry **Burchard**

>House in Phya Thai
Section, Bangkok, 1988<
photograph,
1990.

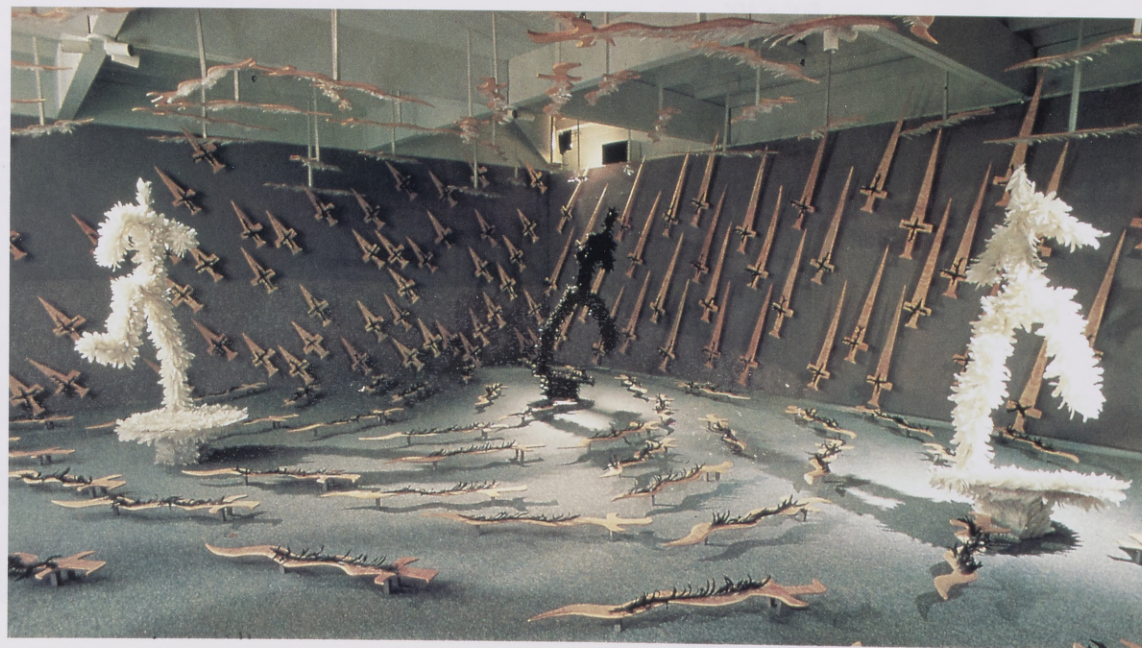


▲
>Natural Features<
film still,
1990.

Gunvor

Nelson

Carlos **Villa**



>Force Fields<

Installation at Mills College,
wood and feathers,
1991.

Photo:

John Wilson White

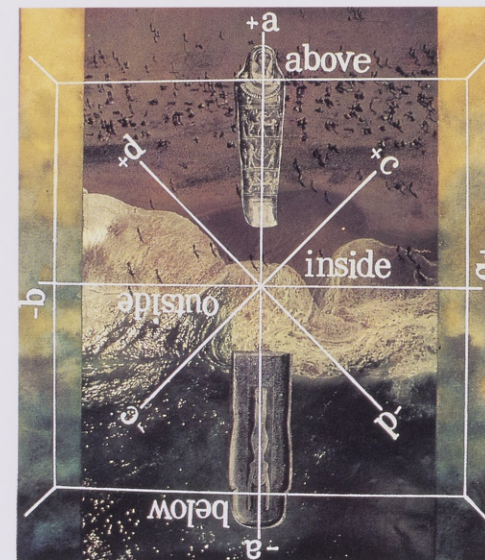


Franklin Williams

>Echo<
charcoal and oil on paper,
50" x 40",
1990.

Ivan Majdrakoff

>Judy and Punch<
acrylic on canvas,
5' x 4',
1988.



Richard Graf

>Opposites<
collage,
14" x 11",
1989.



>Light/Shadow Dome<
installation at California
State Building,
11' x 52',
1988.

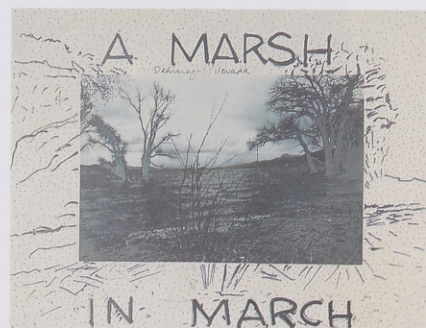
Al Wong

Irene Pijoan

>Trick (4)<
oil and wax on board,
19" x 48 1/4",
1991.

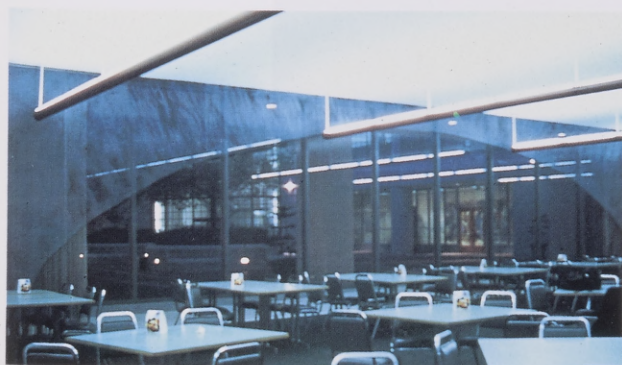
Jack Fulton

>Marsh in March<
black-and-white photograph
with applied color,
11" x 14",
1991.



Pirkle Jones

>Manzanita<
black-and-white photograph,
1990.





▲
Tony Labat

>Anthem<
performance
DNA Lounge, San Francisco,
March 3, 1991.

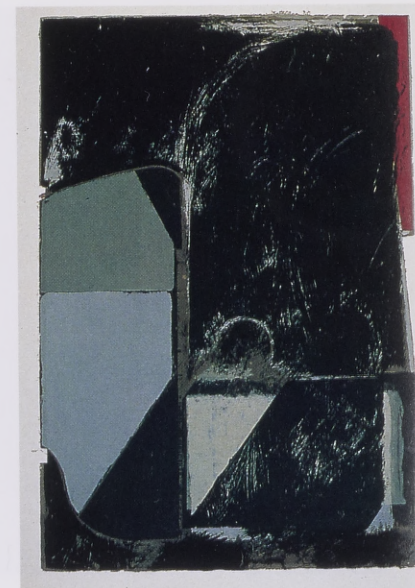
Pegan Brooke

>Oct. 22<
oil on panel,
30" x 22",
1990.



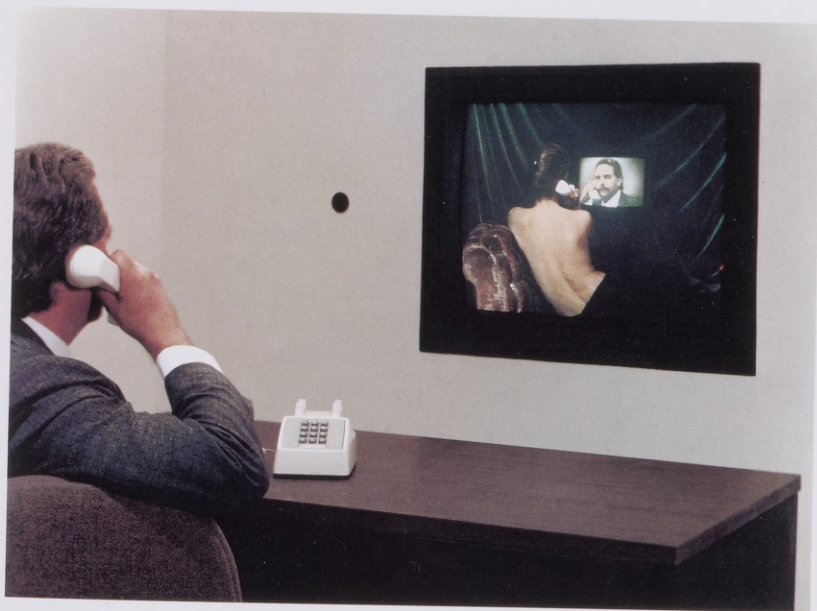
>She Holds It<
oil on canvas,
1990.

Bruce McGaw



▲
Allan Smith

>Stern<
screen print,
30" x 22",
1990.



Sharon Grace

>Inversion<

video sculpture installation,
Colossal Pictures Studios,
1989.

Julius Hatofsky

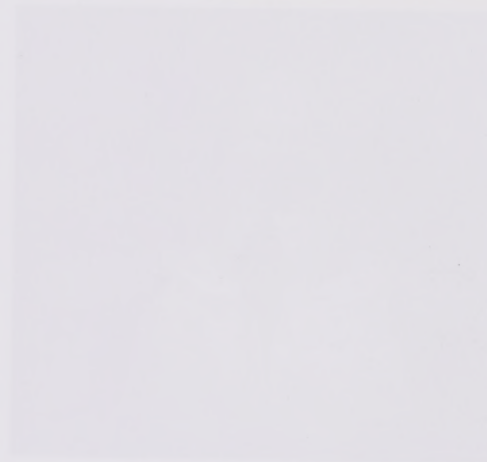
>Dream Fragments #5<
oil on canvas,
77" x 100",
1987.



Inez Storer

>Star<

oil on canvas,
8' x 5'6",
1991.



>Russian River<

black-and-white photograph,
11" x 14",
1985.

Henry Wessel





Robert

Rasmussen

>untitled<
ceramic and silk,
1990.

Reagan
Louie



>Ya Bo Li<
C-print photograph,
20" x 24",
1987.



Doug H a l l

>People in Building<
two-channel video projection
installation,
size variable,
1990.



C a t a l o g

The Curriculum

The San Francisco Art Institute offers fully accredited college degrees in the fine arts through the bachelor of fine arts (BFA) and the master of fine arts (MFA) programs. The curriculum is organized with explicit major areas of concentration, to ensure that degree candidates demonstrate a professional level of competency in their chosen fields. Major areas are:

Filmmaking
Painting
Performance/Video: New Genres
Photography
Printmaking
Sculpture/Ceramic Sculpture

All degree programs stress the importance of academic study and achievement in the liberal arts, art history and criticism. There is also strong emphasis on the studio components of the program, which are intrinsic to the development of a fully competent, professional artist.

Although all degree candidates are required to declare a major in their sophomore year, SFAI encourages students to challenge the boundaries which have traditionally separated fine-arts media. Individualized programs may be developed in consultation with the faculty. This allows for the development of work which combines elements from two or more departments. Special interdisciplinary courses are offered by many departments to encourage the exploration of new combinations of media. In addition, a special interdepartmental program offers courses beyond the sphere of the regular areas of concentration and is aimed at encouraging and enhancing exchange. The curriculum at SFAI serves as a framework within which artists can develop – not as an inflexible structure that inhibits personal growth.

Artists who wish to develop their work without enrolling in a degree program may prefer to attend SFAI as nondegree students or may wish to join the Continuing Education program described further on in this Catalog.

The BFA Program

No school can teach you to be creative, because creativity is your own natural life force. However, a school can and must provide you with the tools you need to accomplish your creative goals. From Pablo Picasso to Jenny Holzer, those tools have been a deep understanding of the central problems of our time – whether they be personal, social or spiritual – as well as a thorough training in the media, methods, traditions and innovations of the visual arts. Education at the San Francisco Art Institute will provide you with the tools necessary to reach the apex of your achievement in the fine arts. Our teaching is planned to give you the confidence to say what you want to say, and the knowledge and ability to make what you want to make.

If you're coming to college for the first time, you will enroll in the Freshman Core Seminar and Studio Program – a series of courses specially structured to help you make the most of your time at SFAI. This curriculum will help you acquire the formal and spiritual basics of artmaking. It will also expose you to a wide variety of technical disciplines and new ways of discussing and thinking about your art, so that you can make an informed and intelligent choice regarding which major is right for you. Transfer students, most of whom come here seeking a stronger, richer and more focused environment, enter the program at levels appropriate to their

development, filling in and advancing at their own rates.

From the second year on, students work with an equal balance of studio courses in the major, and studio electives. The major provides a focus – a core of skilled experience – while electives provide enrichment. The studio work (which is 60 percent of all your work at SFAI) is supported by liberal arts and art history courses. Liberal arts give a broad range of knowledge which the artist needs to work effectively in the world. Art history familiarizes students with the aesthetics and personal resources that artists have developed during 5,000 years of history.

Our curriculum is focused, and it has a specific purpose. Its focus is the fine arts; its purpose is to give you the resources, information and skills you need for the creative work that will shape your life as an artist and human being. The structure of our curriculum is shown in the chart below. The BFA curriculum includes 72 studio units and 48 units of general education including 15 units of art history. All courses are three units.

	First Semester	Second Semester
First Year	Studio Major Freshman Core Studio English Liberal Arts Art History Survey	Studio Major Freshman Core Studio Studio Elective Liberal Arts Art History Survey
Second Year	Studio Major Studio Major Studio Elective Methodologies of Modernism Art History Elective	Studio Major Studio Major Studio Elective Methodologies of Modernism Art History Elective
Third Year	Studio Major Studio Elective Studio Elective Natural Science Art History Elective	Studio Major Studio Elective Studio Elective Social Science Humanities
Fourth Year	Studio Major Studio Major Studio Elective Non-Western Cultural History Liberal Arts Elective	Studio Major Studio Major Studio Elective Studio Elective Liberal Arts

Freshman Core Program

The purpose of first-year study at the San Francisco Art Institute is threefold: to provide students with the basic skills and information necessary to begin work in their primary field of studio interest; to provide students with the basic language skills and historical and cultural information necessary to begin college-level work in liberal arts and art history; and to provide students with a nurturing community that shares not only a common vocabulary for description, analysis and criticism, but also shares values regarding the nature of art and the artist's role in society. The Freshman Core Studio is addressed to this third purpose, which gives drive and meaning to students' work at SFAI and to future careers as mature artists.

The Freshman Core Studio is the educational focus of the first year of study at SFAI. This studio course is designed to provide a secure founda-

tion for the aesthetic, critical and intellectual skills inherent in the creative process: examination of the philosophical and visual concepts that nurture personal style and vision; the exploration of design theory, color theory, figurative and non-figurative styles of art; and the vocabulary and techniques of art criticism. Class projects include work in a variety of media. The course structure integrates the student into the SFAI community and the school's values of personal integrity, rigorous criticism, creativity and risk. The goal is, primarily, a subjective transformation of the individual student. Therefore, information is presented and skills are taught not as ends in themselves, but as means to success within the SFAI community and effectiveness as mature artists functioning in the world. The Beginning courses in a student's major field of study provide technical skills for the manipulation of materials, and formal methods for shaping the color, form and space of what is seen. All Beginning studio courses share the educational philosophy that "answers don't make sense unless there's a question." The relevant questions come from the individual student's experience. Thus, the "answers," the skills and the information must be carefully tailored to each individual student's needs.

The Beginning courses in general education, including art history, share the philosophy that first-year students need a secure, well-organized foundation of language, research skills and historical/cultural information. Hence, first-year liberal arts courses concentrate on the histories of the Mediterranean and European Worlds in both the humanities and the visual arts, and teach the language skills necessary for research, analysis, criticism, and effective written and oral communication.

The MFA Program

The medieval guild system trained the artist first as an apprentice, then as a journeyman pursuing mastership. Today, the BFA program functions as the apprenticeship, and the two-year MFA program trains the journeyman. The medieval mastership lasted a lifetime, and the goal of our MFA program is to help you mature your art as an independent body of work to be pursued throughout your life. To accomplish this goal, we provide an environment of challenge and support: challenge to surpass and transform your previous work, on the way to something better, and support for your exploration of the unknown.

Our program has four components. The first is aesthetic: an intensive, weekly studio critique seminar where your work will be pushed to the limits and where you will push the work of your peers in a ceaseless search for excellence beyond what you have already achieved. The second component is intellectual: three courses in the history, theory and criticism of contemporary art. The third component of our MFA program is practical: teaching experience as a TA and/or professional experience as an intern. Both experiences are supplemented with an optional course in professional practices. The fourth component of the program is "validation," the intermediate and final reviews where you present your work for faculty confirmation, and your solo show within our *Master of Fine Arts Graduate Exhibition*, the largest annual art event in the Bay Area.

The MFA degree is offered in Filmmaking, Painting, Performance/Video: New Genres, Photography, Printmaking and Sculpture/Ceramic Sculpture. The MFA programs in Painting and Sculpture/Ceramic Sculpture are combined. When applying to the program, graduate students declare a major in one of the two disciplines. Studio Critique Seminars for painting and sculpture are given each semester; faculty offering seminars and tutorials include both painters and sculptors. Students are admitted to the program

by a faculty committee from both the painting and the sculpture/ceramic sculpture departments; students may choose their tutorial faculty from either of the two departments. Comprehensive reviews of student work are conducted by joint committees from the two departments at the end of the first and second years. Some graduate studio space is shared by students from the two areas.

The purpose of our MFA program is to help you to make art of the highest calibre so that you may continue to work independently as an artist throughout your life. The effectiveness of the program is indicated by the work of our alumni all over the world. The structure of our program is shown in the chart below.

Course Requirements

First Year	First Semester	Second Semester
Major Studio Critique Seminar	6 units	6 units
Graduate Tutorial	3 units	3 units
Art History Since 1960	3 units	
Special Topics in Contemporary History, Theory and Criticism		3 units
Graduate Elective*	3 units	3 units
Second Year		
Major Studio Critique Seminar	6 units	6 units
Graduate Tutorial	3 units	3 units
Internship/TA Program	3 units	3 units
Special Topics in Contemporary History, Theory and Criticism	3 units	
Graduate Elective*		3 units
Final Review, Exhibition and Catalog		0 units

*Graduate Electives include interdisciplinary seminars; tutorials; seminars in contemporary art history, theory and criticism; additional internships/teaching assistantships; the Professional Practices course; the history of the student's major studio discipline (if such a course has not been completed as an undergraduate); or selected undergraduate studio courses. All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA program, and demonstrate knowledge of Western art history. No student will be allowed to complete the MFA program without fulfillment of these undergraduate requirements.

Summer Programs

Summer programs at the San Francisco Art Institute offer the same depth and richness of educational and artistic experience as the regular academic year and include several opportunities that are available only during the summer. New and continuing students who wish to receive college credit for their work may participate in regular classes during Summer Session I and II. Summer Session I classes meet each weekday, and Summer Session II spans six weeks, with classes meeting twice or three times each week. Artists who wish to explore specific areas of contemporary art may enroll in one of the programs offered during the August Conference Festival. These include the annual Art Writing Conference, which involves art writing, theo-

ry and criticism; a new Virtual Reality Conference, which surveys the rapidly expanding potential of art technology; and the popular Art Psyche Spirit, in which the spiritual dimension of art is investigated.

Students who wish to combine work with travel may join either the SFAI/Zhejiang Academy China Trip with optional extension into Tibet, or the SFAI in Mexico program, held at the beautiful Instituto Allende in San Miguel de Allende.

A wide range of noncredit and one-unit classes for adults are available on Saturdays through the Continuing Education program. A special six-week Young Artists' Program for High School Students, in which participants investigate a range of media in a professional atmosphere, is also offered.

Young Artists' Program

The San Francisco Art Institute

Young Artists' Program is designed for high school students who are serious about developing their artistic abilities and are interested in discovering more about art, art school and themselves.

The program, open to students 14 to 18 years of age, offers a chance to explore media and concepts not generally offered at the high-school level. Students are encouraged to develop their own way of seeing the works and – working closely with accomplished instructors – how to express their personal vision through a specific medium.

The intensive six-week courses meet Tuesdays, Wednesdays and Thursdays; classes are held in both the morning and afternoon. Students are encouraged to take both a morning and an afternoon course to take full advantage of the San Francisco Art Institute facilities.

The Young Artists' Program concludes with a reception and exhibition of the students' work on the final day of classes. Classes are available in five media areas: Drawing, Painting, Photography, Printmaking and Film/Video.

Special Academic Programs

SFAI provides a number of opportunities for students to expand the educational resources available to them. Through these programs, the whole world becomes an extension of the SFAI campus. These special programs are also intended as a further way in which students may individualize their curriculum to meet their needs and interests.

Study Abroad

At present, SFAI has formal exchange agreements with 12 art colleges in England, France, Holland, Japan, China and Canada. Students enroll at SFAI but attend one of these foreign schools, with the prior assurance that satisfactorily completed academic programs at these schools will apply to their degree when they return to SFAI. These arrangements also allow students to apply all forms of financial aid normally applicable to their tuition. The other important benefit of foreign exchange programs is that they provide an influx of students who bring with them different cultural perspectives, further enhancing SFAI's artistic environment.

In addition to formally arranged exchange programs with overseas art schools, SFAI provides the opportunities, through special registration arrangements, for students to attend foreign programs of their own choice with the assurance that satisfactorily completed credits will be applied to their degree program here. These arrangements are made at least six months prior to

attendance at the foreign college and require the special approval of SFAI faculty and administration as well as that of the foreign college.

Mobility

Through a consortium agreement, SFAI participates in Mobility – a student exchange network of 25 leading American art colleges. Students enroll at SFAI but attend classes at any participating institution. Normally, students participate in Mobility for one semester. All classes successfully completed during Mobility apply towards a degree at SFAI.

The New York Studio Program

Through the same consortium which allows for Mobility, SFAI sends five BFA students each year to New York City for a special semester of study. Students are selected for this program on a competitive basis. A 6,000-square-foot studio and classroom facility is cooperatively maintained by participating schools. The New York Studio program requires students to participate in an intensive series of lectures, field trips and critiques which give them access to the New York "art scene." Students also have the opportunity to work as interns in the studios of distinguished New York artists. Successful completion of the program provides 15 semester units of academic credit toward the completion of the BFA degree at SFAI.

Independent Study

Perhaps the most frequently used special academic program, Independent Study allows students to independently design a project, approved by the faculty, which is undertaken off campus. Recent Independent Study projects have included visual documentation of primitive cultures in Africa, the Exxon Valdez oil spill in Alaska, Ethiopian refugees, and village life in rural Tuscany and Bali. Sometimes, Independent Study may just be a matter of travelling to a specific part of the world and producing art work or written documentation of the trip. Independent Study is normally undertaken during the Junior year. It requires that students do not use SFAI facilities during this period, and may provide up to 30 semester units of academic credit at approximately half the normal tuition rate.

Saturday Continuing Education

Saturday Continuing Education is a set of noncredit and one-unit, 11-week courses designed for people who want to work on skills in a particular medium without undertaking a degree program. These Saturday classes are taught by outstanding and experienced SFAI graduate students chosen for their effectiveness both as artists and teachers. The courses are designed (unless otherwise noted) for a range of skill levels, from beginners to more advanced students. The program of noncredit classes includes Drawing, Figure Drawing, Painting, Printmaking, Black-and-White Photography, Color Photography, Fine-Art Filmmaking, and Figure Sculpture in Clay.

Academic Calendar

Fall Semester 1991

August 27-29	Registration and Orientation
September 3	Instruction begins
November 1	MFA Application Portfolio Deadline for Spring Semester 1992
November 28-29	Thanksgiving Recess
December 13	Last day of class

Spring Semester 1992

January 14-15
January 21
February 15
March 9-13
May 8

Registration and Orientation
Instruction begins
MFA Portfolio Deadline for Fall Semester 1992
Spring Recess
Last day of class

Fall Semester 1992

September 1-3
September 8
November 1

Registration and Orientation
Instruction begins
MFA Application Deadline for
Spring Semester 1993
Thanksgiving Recess
Last day of class

November 26-27
December 18

The Departments

Art History, Theory and Criticism

Art students must understand the art of the past so that they can create the art of the future. They must know theory so that their skills can have consequences beyond mere technical facility. They must read criticism so that they can cogently discuss their own and other artists' work. The SFAI program in art history, theory and criticism is structured to address these artistic necessities. The art history program includes a broad, two-semester Art History Survey required of all entering students, supplementary courses in non-Western traditions and special topics in art history, a survey course in Art Since 1960, and the Art of Now courses in contemporary art. Media-specific courses in the histories of particular art forms are offered by the performance/video: new genres, film, photography, printmaking and sculpture departments. The history of painting is covered in the Art History Survey. All undergraduate students are required to take Art History Survey in their first year, the art history course in their major in their second year, and two additional electives from the list above, before graduation. All graduate students take Art Since 1960 in their first semester of the MFA program, plus one or more (up to a total of three) graduate seminars on special topics in contemporary art history, theory and criticism. The program in theory and criticism includes graduate seminars taught by accomplished critics, art historians, and curators as well as courses involving the theory and practice of art criticism. The program is administered by the coordinator of art history, theory and criticism, working within the Interdepartmental Program of the Office of Academic Affairs.

Art History, Theory and Criticism Faculty

Bill Berkson, Coordinator

b. New York, N.Y., 1939. Brown University, Providence, R.I.; The New School for Social Research, New York; Columbia University, New York, and New York University Institute of Fine Arts. Awards include Poets Foundation award, Marin Arts Council Grant for Poetry, NEA Creative Writing Fellowship in Poetry, and Artspace Award in Criticism, SF (1990). Poetry books include *Blue is the*

Hero (1976) and *Lush Life* (1983); co-editor, *Homage to Willem de Kooning* (1989). Corresponding Editor for *Art in America*, and contributor to *Arforum*, *Zyzyva* and other journals. Guest curator, *Ronald Bladen: Early and Late*, SF Museum of Modern Art (1991) and Visiting Artist/Scholar, The American Academy in Rome, Italy (1991).

Fred Martin

b. San Francisco, 1927. University of California at Berkeley, BA 1949; MA 1954. Awards include NEA grant; artwork purchased by Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; and The Oakland Museum. Solo exhibitions include the M.H. de Young Memorial Museum, SF; and Zhejiang Academy of Fine Art, Hangzhou, People's Republic of China.

Mark Van Proyen

"Like totem poles or medieval icons, my paintings tell the tales of a mythical world that allegorically mirrors the one that we inhabit. The nature of this world is that of a society of total administration which reduces human beings to the status of a laboratory animal that survives by embracing some rather comic self-delusions."

b. Portsmouth, Va., 1954. SFAI, BFA 1977; MFA 1979. Awards include Bay Regional Fellowship in Painting and Mortimer Fleishhacker Foundation grant. Recent exhibitions of paintings include solo show, *Words and Images*, Falkirk Cultural Center, San Rafael, Calif. Publications include *Words and Images* as an anthology of essays, reviews and criticism. Northern California Editor of *Artweek*.

1990/91 Visiting Faculty

Lydia Matthews, David Bonetti, David Levi Strauss

Undergraduate Course Descriptions

Art History Survey/A

Art history from the Paleolithic age to the end of the 19th century.

Art History Survey/B

This course will survey the history of art from the end of the 19th century to the present; what it was like to be an artist, as well as how artists have made and used their work.

Art Since 1960

Major movements and individuals in all media will be surveyed.

Art of Now: Special Topics in Contemporary Art

While focusing on recent art in California and Europe, this class will examine how three distinctly modern terminologies – aestheticism, positivism and psychology – continue to affect the way that contemporary art is understood, valued and conceived.

World Art Survey: Asia

A review of the historic, philosophic, aesthetic and material aspects of the major art traditions of Asia, including East Asia (China, Japan), South Asia (India, Cambodia, Burma, Tibet) and West Asia (Iraq and Iran).

Directed Study in Art History, Theory, and Criticism

See interdepartmental program for description.

Independent Study

Independent Study is arranged with the student's major department. See interdepartmental program section for description.

Art Writing Conference

Now in its sixth year, this summer conference on art criticism offers an unparalleled opportunity for artists, students, critics and the general public to work

with leading art professionals in a program led by noted poet and critic Bill Berkson.

Graduate Course Descriptions

Art Since 1960

For course description, please see Undergraduate Course Descriptions above.

Special Topics in Contemporary Art

See current class schedule for information.

Art Writing Conference

For course description, please see Undergraduate Course Descriptions above.

Worlds in Collision: Contemporary Cultures in Transition from Yesterday to Tomorrow

This course will explore non-European artistic cultures around us, as exemplified by the work of Native American, Latino/Chicano, African American and Asian American artists, as well as that of artists from other countries.

Seminars in Special Topics in Contemporary Art History, Theory and Criticism: Edges of the Sublime

The purpose of this course is to study the aesthetic concept of the sublime, and its application to works of art from the 17th century to the present.

Graduate Seminar on the History, Theory and Criticism of Contemporary Art: Art as Place

Art as Place will explore the nature and significance of "place" in contemporary art since the 1960s.

Special Topics in Late 20th Century Art Theory and Criticism: Writing Art Criticism

This course provides an intensive, hands-on approach to art criticism.

Seminars in Special Topics in Contemporary Art History, Theory and Criticism: Artist as Critic, Critic as Artist

This class will focus on the relationship between art criticism and artmaking, as well the institutional, methodological and conceptual aspects.

Filmmaking

"Cameras do not make films," said

Maya Deren. "Filmmakers make films. Improve your films not by adding more equipment and personnel, but by using what you have to the fullest capacity. The most important part of your equipment is yourself: your mobile body, your imaginative mind and your freedom to use both." This is also the philosophy of the Art Institute's filmmaking department. The SFAI filmmaking department is devoted to preparing students to become fine artists in the medium of film and/or extended forms. Film as fine art is film in which the expressive intent of the maker is primary – film for which the artist takes full responsibility for its purpose, aesthetics and realization. Art Institute faculty members are chosen for their significance and achievement as artists and teachers. They are a key element of the resources we provide for artists in their struggle to put ideas on film. One of our faculty members has said, "I function as an artist who happens

to use film instead of paint and canvas...and because I function as an artist, I know that technique is at the service of vision. I tell my students, 'When you show us your vision, we'll help you with the technique to realize it.'

Facilities and Equipment

In filmmaking, there are complete facilities for shooting Super-8 and 16-mm film, silent or with synch sound; two studios; complete editing facilities for both Super-8 and 16-mm film; two animation stands (one stand with a tracking camera mount and rotoscope capability); three optical printers, a sound-mixing and recording studio; a four-channel, 1/4"-tape editing room. Check-out equipment includes cameras, tripods, recorders, digital cassettes, microphones, tape-editing decks. Four flatbed editing tables are available: a Super-8/16mm six-plate Kem, a 16mm six-plate Showcron, a 16mm six-plate Moviola, and a 16mm eight-plate Kem for Graduate Students.

Specialized Technical Workshops

To assist students in continuing to increase their technical resources throughout their study at the Art Institute, the SFAI technical staff offers weekly workshops in a wide range of practical subjects. First-year film students, particularly film majors, should not schedule another class for this time.

Filmmaking Faculty

Steve Anker, Chair, Fall '91

"I see the study of film history as a recent and rapidly changing discipline which is most valuable when seen in relation to newly completed work. Film history and aesthetics can and should inform and reinforce the creative process."

b. Brooklyn, N.Y., 1949. State University of New York at Binghamton, BA 1972; Columbia University, New York, MFA 1975. Exhibition Director, Boston Film/Video Foundation, 1977-80. Program Director, SF Cinematheque, 1982-present. Curator of KQED-TV program on film and video, 1991. Co-curator of 50 programs on history of 8mm film and video as art, Museum of Modern Art, New York, 1992.

Ernie Gehr, Chair, Spring '92

Awards include Maya Deren Award, in recognition of contributions to the art of film, American Film Institute, 1990; Guggenheim Fellowship; NEA grant; and New York State Council on the Arts grant. Retrospectives at Whitney Museum of American Art, New York; Anthology Film Archives, New York; Arsenal, Berlin, Germany; Centre Beaubourg, Paris, France; Oesterreichisches Filmmuseum, Vienna. Group shows include New York International Film Festival and First International Film Festival, Soviet Union (1990).

Larry Jordan

"The most important aspect of film work is the poetic; no words, but an iridescence informing and radiating from the whole. I look for it in all forms of film...films with people, structural film, animation, whatever. I am not looking for one kind of film or approach, one philosophy or direction. I look, rather, for films that succeed, however humbly, and are sincerely the illumination of the filmmaker's vision. What I dislike is the pretentious, which is anti-art and the enemy of the poetic spirit."

b. Denver, Colo., 1934. Harvard University, Cambridge, Mass., MA. Awards include three NEA grants; two American Film Institute grants; and Guggenheim Fellowship. Recent solo screenings throughout England of *The Visible Compendium* and *Sophie's Place*, 1991. Screenings at the Review of

Independent American Cinema, Pesaro International Film Festival, Italy, 1991; Anthology Film Archives, New York, 1989 and 1991; Film Forum, Los Angeles, 1990; Museum of Modern Art, New York, 1972, 1980, 1984 and 1988; and 15 of his films have recently been released by Facets Multimedia, Chicago.

George Kuchar

"My approach to film is one where you become committed to the material or subject being depicted with the utmost attention to making the sequence work in a kind of filmic or movie-world environment. The work should construct itself to some extent, and instead of the filmmaker using the medium to his own objectives, the medium should also control the message (or filmmaker). Inexpensive (relatively) ways of shooting pictures will be explored and indulged in with much advance preproduction preparation being discarded as too time consuming and creatively fossilizing for the type of cinema we are setting out to manufacture or are under contract to manufacture. Interchange between person to person, and person to mechanical contraption will be encouraged."

b. New York, N.Y., 1942. High School of Art and Design, New York. Director of about 50 films (8mm and 16mm formats). *Kuchar Film Retrospective*, SF International Film Festival, 1991. Screenings also include Rotterdam International Film Festival, the Netherlands, and Edinburgh Film Festival, Scotland. Films purchased by the Austrian Film Museum, Vienna; West German television; Museum of Modern Art, New York; Anthology of Film Archives, New York.

Janis Crystal Lipzin

"I am most engaged by art that articulates the tensions between sensation and thought, research and response, nonfiction and its interpretations. My work with light-sensitive, painterly and landscape materials extends these oppositions through time and specific sites. In my teaching, I encourage students to approach difficult work with receptivity and curiosity and to make art that challenges conventional perceptions and is not bound by a specific medium."

b. Colorado Springs, Colo. Ohio University, Athens; New York University, BFA 1967; University of Pittsburgh, MLS 1972; SFAI, MFA 1976. Awards include three NEA grants; Thomas Edison Black Maria Film and Video Festival award; and Western States Media Arts Fellowship. Recent exhibitions at the Art Gallery of Toronto, Canada; Musée National d'Art Moderne Centre Georges Pompidou, Paris, France; and Museum of Modern Art, New York.

Gunvor Nelson

"After many years away from painting, I am now returning to it in my films. I work in a non-traditional way to create collage that combines live footage with drawing and painting, using many diverse techniques. My concerns are now to concentrate on, and get closer to, a direct expression with line, form, tone and color."

b. Stockholm, Sweden. Mills College, Oakland, MFA 1960. Awards include Guggenheim Fellowship; two NEA grants; American Film Institute award; Western States Regional Media Arts Fellowship; Rockefeller Foundation Fellowship; and Konstnarsnamden (artist fund), Sweden. Solo exhibitions at the Swedish Film Institute, Stockholm, 1973, 1979, 1985 and 1989; Swedish Cultural Center, Paris, France, 1988; The Arsenal, Berlin, Germany, 1981, 1984 and 1989; Pacific Film Archive, Berkeley, 1971, 1973, 1976, 1979, 1983, 1988 and 1990; retrospective at Anthology Film Archives, New York, 1988; and Film Forum, Los Angeles, 1985 and 1991.

Al Wong

b. San Francisco, 1939. SFAI, MFA 1971. Awards include California Arts Council Fellowship; Guggenheim Fellowship; American Film Institute grant; Rocky Mountain Film Center grant; and NEA grant. Solo exhibitions include Whitney Museum of American Art, New York, 1988; Collective for Living

Cinema, New York; and New Museum for Contemporary Art, New York. Group exhibitions at SF Arts Commission Gallery, 1990; Museo de Arte Moderno, Cartagena, Colombia, 1989; and Centro Colombo Americano, Medellin, Colombia, 1989.

1990/91 Visiting Faculty

Barbara Hammer, Jun Jalbuena, Douglas Kahn, Keith Sanborn

Undergraduate Course Descriptions

Beginning Filmmaking

It is our goal in this one-semester course to introduce the student to the viewpoints, the aesthetics, and the skills essential for contemporary filmmaking.

First-Year Film and Extended Forms

This course covers the basics of fine-art filmmaking for non-majors and others who want to combine film with other media such as sculpture, performance, installation, photography or hybrid art forms.

Underground Drama, Personal Narrative

This course uses film as inexpensively as possible to create innovative drama.

Alternative Film

We will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installation); 6) water projection.

Motion Graphics

In this class, students explore the entire range of techniques which transform graphic or inanimate material into cinematic motion.

AC/DC Psychotronic Teleplays

Utilizing the 8mm video camera, motion picture equipment, film stock, in addition to computers and inexpensive effect simulators, the class will concoct a visual and aural teleplay on a landscape of electronic and chemical media.

Sound Seminar

From piccolo to pinna and from disc to DAT, this class will explore the creation, recording and manipulation of sound.

Installation From Nine Dollars Up

Topics to be covered include architectural interior/exterior projection installations; modelmaking, to pre-visualize results; site-specific installations; installations as free-standing sculptures, using projection; installations in relation to personal expression; and ways to select the best medium to express a particular concept.

Night in the Tropics

In this intermediate filmmaking course, the class will consider and reconsider a series of cinematic values and ideas.

Visiting Artist Seminar/Workshop

To give the program a fuller and more diversified form, this studio course is designed and taught by different visiting artists invited each semester.

Undergraduate Tutorial

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the instructor.

First Year Film History

A comprehensive introduction to the art, history and aesthetics of cinema.

Aesthetics of Film: Seven Views

This course will be an intensive viewing course in which films by seven different filmmakers will be studied and analyzed over two-week periods.

The Jazz Age: Cinema Between the Wars

The focus of this class will be American cinema from the mid-teens to the early '40s.

The Muses of Cinema

A richly illustrated celebration and critical history-analysis of pre-cinema and early cinema (up to circa 1910), as well as cine-related works in various media.

Advanced Topics/Extended Forms: Issues & Individuals

This course critically and historically examines work by artists who have employed film as a major component in their intermedia work.

Soviet Art and Cinema of the 1920s

Personal Narrative

Directed Study

See interdepartmental program for description.

Independent Study

See interdepartmental program for description.

Graduate Course Descriptions

Graduate Critique Seminar in Filmmaking

The filmmaking department offers a graduate studio critique seminar which emphasizes group discussion and critique of student work.

Graduate Tutorial

The filmmaking department organizes graduate advising on a tutorial basis.

Graduate Seminar in Film Theory and Criticism

This course is required of all MFA filmmaking students.

The Jazz Age: Cinema Between the Wars

See Undergraduate Course Descriptions listing above.

The Muses of Cinema

See Undergraduate Course Descriptions listing above.

Advanced Topics/Extended Forms: Issues & Individuals

See Undergraduate Course Descriptions listing above.

Graduate Intermediate Review

Each MFA filmmaking student is required to register for Intermediate Review and present work for a review at the end of the second semester in the program.

Graduate Final Review

Students are required to register for Final Review at the beginning of their fourth or fifth semester in the MFA filmmaking program.

Graduate Teaching Assistantship

See interdepartmental program for description.

Liberal Arts

The liberal arts department provides

the general education component (with the exception of art history) that is essential to undergraduate education. The department curriculum includes the social and natural sciences as well as the humanities. The complete program includes a thorough study of Western culture and history through the late 20th century, complemented by electives in the cultural history of non-Western traditions.

The liberal arts curriculum is planned to ensure that the student has, by the end of the second year, a thorough background in the history of Western civilization, solid skills in reading, writing, research, analysis and criticism, and a good understanding of the critical methodologies that have shaped the modern world. On this base is built further required work in the humanities, the natural sciences, the social sciences, and non-Western cultural history, with two additional requirements for elective work in any area of particular interest to the individual student.

Liberal Arts Faculty

Ray Mondini, Chair

b. San Francisco, Calif. San Francisco State University, BA 1962; MA 1968. Has taught at the California College of Arts and Crafts, Oakland, and has been a visiting professor at Zhejiang Academy of Fine Arts, Hangzhou, People's Republic of China.

Kathie Cinnater

b. Houston, Texas, 1942. College of New Rochelle, N.Y., BA 1964; Marquette University, Milwaukee, Wis., MA 1968; Washington University, BFA 1976; MFA 1978. Teaching experience includes City College of San Francisco, 1983-87; University of California, 1984-87.

Richard Fiscus, Professor Emeritus

b. Stockton, Calif., 1926. University of California at Berkeley, BA 1949; MA 1952. Awards include Old Dominion Book Award. Solo exhibitions at U.S. State Department, Tokyo, Japan, and ADI Gallery, SF (1987); group exhibitions at Oxford University, England, and The University of Edinburgh, Scotland. Publications include *Thirty Years of American Printmaking*, The Brooklyn Museum, N.Y.

Dianne Levitin

b. San Francisco, 1945. University of Chicago; University of California at Berkeley, BA 1967; MA 1970. Awards include Ford Foundation grant.

Zeese Papanikolas

b. Salt Lake City, Utah, 1942. San Francisco State University, BA 1965; Stanford University, MA 1968. Awards include American Independent Colleges of Art Faculty Grant. Author of *Buried Unsung: Louis Tokas and the Ludlow Massacre*, University of Utah Press, 1982.

1990/91 Visiting Faculty

Dorothy Allison, Charlotte Ashton, Ruth Beames, Sterling Bunnell, Thyra Goodeye, Richard Lichtman, Angela Pao

Course Descriptions

Mediterranean Civilizations

Introductory study of major historical events in the Near East, Africa and Southern Europe.

Cultural History from the Renaissance through the 19th Century

Major historical events in the Near East, Africa and Southern Europe will be the focus of this course.

Methodologies of Modernism A/B

An examination of 20th-century cultural history, emphasizing the relationship between the visual arts and systems of critical inquiry including psychoanalysis, historical dialectical materialism, relativity theory/quantum mechanics, and structuralism.

English Composition

Principles and mechanics of expository writing; mechanics of expression, source and substance of contemporary writing, and study of the influence of content on form will be explored.

Beginning Creative Writing

Designed for students interested in the written word as a tool for the presentation of films, videos, performances, photoessays and short stories.

English for Fine Arts

A skills course in fine-arts language designed for foreign students, emphasizing critical, theoretical and technical concepts.

English as a Second Language

This is a skills course in English usage and comprehension. The ESL units will be required in addition to the 120 units required for the BFA. ESL students will, therefore, complete 126 units for the BFA degree.

History of Western Philosophy

A survey of the intellectual history of Western culture from the pre-Socratics to the present.

Advanced Creative Writing

This course is designed for students interested in the written word as a tool for presentation of film, video, performance, photoessay and the short story.

Shamanism and Art

This course will survey the relationship between the practice of shamanism and art in modern, tribal and Asian cultures.

Radical Voices in Contemporary Fiction

This course will examine the critical tradition that has prompted the "truth-tellers" in the new generation of contemporary writers – both short-story writers and novelists – many of whom present a new relationship between the writer and the text.

Space, Time, Number, Art and Society

This course will investigate the mathematical homogenization of art, science, culture, social relations, and politics of bureaucracy and domination.

World Mythologies:

Mythology of the Celtic and Norse Peoples

Mythology of India

Mythology of Meso-America

Strange New Worlds: Representing Cultures

Focusing on 19th- and 20th-century exchanges between Europe/America and "The Orient" (i.e., the Middle East, India and the Far East), this course will examine how these contacts have influenced poetry, fiction, travelogues, painting, photography, film, postcards, maps and universal exposition.

Art of Poetry

A seminar in reading and writing poetry, with guest poets giving public readings of their works and occasionally conducting seminars.

Political Science: Neo-Colonialism

This course will examine liberated countries and countries striving for liberation, as well as the impact of colonialism in the world today.

Modern American Cultural History

This course will examine the dynamics of American society and the changing values that guide the nation.

Functional Natural History

From the "Big Bang" to the present, this course examines Earth as an organism (through biology, chemistry and physics) in a way that is both challenging and accessible, providing the necessary tools for a better understanding of the ecosystem of which we are all an integral part.

General Natural Science

This course will cover physics, chemistry and biology within the unifying context of cosmic evolution.

Biological Anthropology

This course will survey the biological and cultural history of humans and investigate how the interaction between biology and culture create and solve problems in the modern world.

Cosmology and Imagination

The course will interweave the natural history of the universe with the potential of human thought and creativity.

Buddhist Creativity

Each student will explore their own creative process through meditation and other practices, and will help create the class through interaction with other students, works of art, materials and visiting instructors from different spiritual and artistic traditions.

Afro-American Cultural History

This course will explore African American cultural history from the African kingdoms to contemporary America.

Northern California Native American Cultural History

This course will survey contemporary expressions of Northern California Native American cultural history.

The Cultures of Africa: Art, Myth and Religion

This course stresses the interrelationship between art and culture in Africa as a reflection of social values and religious processes.

Directed Study

See interdepartmental program section for course description.

Painting

The painting department seeks to stimulate each student's ability to think creatively, through expression in painting and drawing. Our faculty recognizes and encourages individual differences by working with students on a personal basis, and by insisting that they cultivate self-evaluation as their most important critical resource.

The techniques of painting and drawing originate in emotion, experience and imagination, which provide continually developing sources of inspiration. Our faculty encourages students to improvise and to trust their intuitive responses in order to discover new approaches to creativity. We strive to recognize students' personal complexities and to understand their unique concerns, in order to guide them through tentative stages and

toward mature artistic statements. While painting and drawing are perhaps the oldest of the visual arts, we emphasize their close relationship to both social and scientific invention in a world rich with new discoveries. In addition to participation in the annual *Spring Show* and the exhibition program of the Diego Rivera Gallery, students of the painting department exhibit work throughout the year in the courtyard and quadrangle.

Facilities

Departmental facilities include four large painting studios, an area for spray painting and two spacious drawing studios. The painting studios are open 24 hours a day, seven days a week. There are individual studio areas on campus for fourth-year students who have been selected for the honors studio program. Additional space is available for lectures and demonstrations. Approximately 600 canvas storage spaces and 100 drawing storage shelves, as well as hand and power tools are available in the rack room.

For graduate students in painting and sculpture, the department has studio space and a seminar room and lounge located off-campus at 731 Market Street in San Francisco.

Painting Faculty

Jeremy Morgan, Chair

b. Cambridge, England, 1956. University of Oxford, England, CFA 1977; Royal Academy Schools, London, England, AS 1981; SFAI, MFA 1985. Harkness Fellowship, 1983-85. Group exhibitions include *New Contemporaries*, ICA, London, 1981; Royal Academy of Arts, London, 1981; Graystone Gallery, SF, 1985; Bluxome Gallery, SF, 1986; Triangle Gallery, SF, 1988.

Thomas Akawie

b. New York, N.Y., 1935. University of California at Berkeley, BA 1959; MA 1963. Recent solo exhibitions include Terry de Lapt Gallery, Los Angeles, 1986; Janet Steinberg Gallery, SF, 1985; and *American Landscape Painting*, a group exhibition, M.H. de Young Memorial Museum, SF, 1989.

Pegan Brooke, Chair MFA Painting/Sculpture

b. Orange, Calif., 1950. University of California at San Diego, BA 1972; University of Iowa, Iowa City, MA 1977; Stanford University, MFA 1980. Recent solo exhibition at Saxon-Lee Gallery, Los Angeles, 1989; group shows include The Solomon R. Guggenheim Museum, New York, 1983, 1987; Alaska State Museum, Juneau, 1986; Rosemont Art Gallery, Regina, Canada, 1987.

Julius Hatofsky

b. Ellenville, N.Y., 1922. Art Students League, New York; Académie de la Grande Chaumière, Paris, France. Awards include two NEA grants and Francis J. Greenburger Foundation Award. Solo exhibitions at Gallery Paule Anglim, SF, 1982 and 1985; group show at the San Francisco Museum of Modern Art Rental Gallery, 1988.

Pat Klein

"The subjects of my paintings reflect real-life situations and basic human reactions to personal conflicts, which I see as psychological statements and not as a narrative. The range of reactions to universal emotional experiences affects everyone differently; however, within these emotions, I feel there is a basic core or well from which we all have similar initial responses."

b. New York, N.Y., 1951. University of California at Berkeley, AB 1974; MA 1975; MFA 1977. Awards include Funding Fellowship from the Norwegian Ministry of Foreign Affairs. Recent solo exhibitions at Rugerio Gallery, New York, 1989, and Wirtz Gallery, SF, 1991. Group shows include *Third Western*

States Biennial, which traveled nationally, 1986-88. Artist-in-Residence, Edvard Munch Studio, Eckly, Norway, 1991.

Shari Lamanet

b. San Francisco, 1949. SFAI, BFA 1972; MFA 1979. Awards include James D. Phelan Award in Photography; First Place in drawing, *International Juried Art Competition*, Mussavi Gallery, New York. Recent group exhibitions at the University of San Diego, La Jolla, 1990; John Michael Kohler Arts Center, Sheboygan, Wis., 1990; ARCO Visual Arts Center, Anchorage, Alaska; Fairbanks Art Association, Alaska; Alaska State Museum, Juneau.

Ivan Majdrakoff

"During the past few years, I've been working on a separate series of canvases that are painted assemblages that seem to focus my deep interest in combining drawing, assemblage and painting."

b. New York, N.Y., 1927. Cranbrook Academy of Art, Bloomfield Hills, Mich. Recent exhibitions include group shows at the Walker Art Center, Minneapolis, Minn.; Denver Museum of Modern Art, Colo.; San Francisco Museum of Modern Art; Museum of Modern Art, New York; San Francisco Arts Commission Gallery.

Bruce McGaw

"My experience with visual construction and expression exposes further depths, qualities and wonders of the world. Of course, I expect this and the surprise of it, so I keep painting and drawing."

b. Berkeley, Calif., 1935. California College of Arts and Crafts, Oakland, BFA 1957. Recent group exhibitions include *Bay Area Figurative Painting*, San Francisco Museum of Modern Art, 1989; California Palace of the Legion of Honor, SF; M.H. de Young Memorial Museum, SF; Natsoulas Novelo, SF, 1990.

Irene Pijoan

"To observe and connect within to the without."

b. Lausanne, Switzerland, 1953. University of California at Davis, BA 1978; MFA 1980. Awards include Faculty Development Award and Travel Grant, 1990; Djerassi Foundation Residency, 1991; Ford Foundation Grant; and NEA grant. Solo exhibitions include *Vena Cava*, an installation, Artspace, SF, 1989; Rena Bransten Gallery, SF, 1990 and 1991; and Contemporary Arts Forum, Santa Barbara, Calif., 1991. Recent group exhibitions include *San Francisco in Berlin 1987*, Raab Gallery, Germany, 1987 (two-person), and the *Corcoran Biennale*, Corcoran Gallery of Art, Washington, D.C., 1991.

Sam Tchakalian

"Pushing paint."

b. Shanghai, China, 1929. San Francisco State College, BA 1952; MA 1958. Awards include two NEA grants and SFAI Adaline Kent Award. Solo exhibition at National Museum of Contemporary Art, Seoul, South Korea, 1989. Collections include Albright Knox Art Gallery, Buffalo, N.Y.; The Brooklyn Museum, N.Y.; Palm Springs Desert Museum, Calif.

Carlos Villa

b. San Francisco, 1936. SFAI, BFA 1961; Mills College, Oakland, MFA 1963. Awards include Faculty Grant, SFAI, 1990; Distinguished Alumni Award, SFAI; NEA grant; and Adaline Kent Award, SFAI. Recent solo exhibitions include *Survey of Work; 1960-1990*, Natsoulas Novelo, SF, 1991; *Force Fields*, Mills College, 1990; Intar Gallery, New York, 1990; San Francisco Museum of Modern Art; American Academy in Rome, Italy. Recent group exhibitions include *American Artists of Afro and Latin Descent*, Museo Nacional de Bellas Artes, Santiago de Chile, 1991, and *Tercera Habana Bienal, Cuba*, Galería Bellas Artes, Havana, 1989.

Franklin Williams

"Painting and sculpture give me the opportunity to do exactly what I want to do. Art is one of the few areas of human activity in which it is possible to do

something with your personal fantasies that you might otherwise be locked up for. I try to work with a straightforward description of my psychological state." b. Ogden, Utah, 1940. California College of Arts and Crafts, Oakland, BFA 1965; MFA 1966. Awards include Spencer Macky Memorial Grant, Ford Foundation Grant, and NEA grant. Recent exhibitions include solo and group shows at Oxford University, England; AIC Fine Art, Laguna Beach, Calif., 1988; and group show at Palm Springs Desert Museum, Calif., 1988.

1990/91 Visiting Faculty

Gail Antokal, Timothy Berry, Suzanne Caporael, Dewey Crumpler, Susan Hauptman, Mike Henderson, Patsy Krebs, Christopher Lane, Peter Lewis, Frances McCormack, Diane Olivier, Agustin Pozo, Hitoshi Shigeta

Undergraduate Course Descriptions

Beginning Drawing

Introduction to traditional materials, techniques and subject matter.

Beginning Painting

Development of personal imagery with parallel development of material skills and structural knowledge.

Beginning/Further Painting

A course which combines beginning and further students. The emphasis of the course depends on the individual student's level of development.

Spray Painting

This course provides background in airbrush and spray-gun techniques, including flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing and naturalistic effects of three-dimensional color, light and space.

Methods and Materials

This is a course designed to provide a sound technical and working background for painters.

Beginning/Further Drawing

A course which combines Beginning and Further students. The emphasis of the course depends on the individual student's level of development.

Further Drawing

This course will guide students through the figure, still life, imagination and abstraction, using various media, methods and techniques.

Further Painting

This course will emphasize further work in the relationship between form and idea in students' choice of materials and development of imagery.

Undergraduate Tutorial

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the instructor.

Undergraduate Studio Seminar

This course will include weekly meetings promoting in-depth analysis and critical discussion of work.

Directed Study

See interdepartmental program for course description.

Independent Study

See interdepartmental program for course description.

Graduate Course Descriptions

Graduate Critique Seminars in Painting, Sculpture, Ceramic Sculpture

The painting department, in conjunction with the sculpture/ceramic sculpture department, offers Graduate Studio Critique seminars which emphasize group discussions and critiques.

Graduate Tutorial

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in painting/sculpture.

Intermediate Review

Each MFA painting/sculpture student is required to register for Intermediate Review and to present work for a review at the end of their second and third semesters in the program.

Graduate Final Review

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

Graduate Teaching Assistantship

See interdepartmental program for general provisions for teaching assistantships.

Performance/Video: New Genres

The performance/video: new genres department is oriented around concept and strategy, emphasizing risk, experimentation and rigorous criticism over craft, and the facile manipulation of materials. The department encourages a discourse that is centered on aesthetic rather than technical issues, perceiving media and other technologies as tools to aid artists in achieving conceptual goals, rather than ends in themselves.

The department teaches that meaning is derived from content. Therefore, studio classes, particularly at the beginning level, are viewed as laboratories for intense experimentation and analysis. The department's purpose is reflected throughout its curriculum. The introductory course orients all incoming students to the basic philosophy and attitudes of the department. This is followed by *History of Performance/Video: New Genres*, which presents students with information about the work of major artists who share the conceptual emphasis of the department, providing a historical context for students' studio work. This second-year course is supplemented by *Survey and Discussion of Contemporary Issues and Artists*, a changing showcase of visiting artists, major ideas and notable works in the contemporary scene. The *Further Work* courses continue the emphasis of the Beginning courses by offering students the opportunity for open-ended exploration of the field to the limits of their conceptual and technical ability. The supplementary media-oriented and more specialized courses provide students with basic technical information and skills that may be necessary for the realization of their work. These supplementary courses are conducted by the core faculty and by distinguished visiting artists who bring their unique vision and expertise into the curriculum.

Facilities and Equipment

The performance/video: new genres department maintains three edit suites: a Hi8mm to 3/4SP; a 3/4SP to

3/4SP; and a broadcast-quality 3/4SP suite with A/B roll capability and dynamic tracking. Also offered is a two color-matched camera studio with special effects generation, and mixing ability between live camera and tape. A portable 3/4SP production package with time code and three chip cameras, is available, as are regular 8mm and Hi8mm packages supported by light kits microphones and DAT field recording decks.

The performance/video: new genres department also maintains a computer sound lab which offers both Amiga and Macintosh workstations. Capabilities include sound and video digitizing, 2D and 3D animation, character generation, and digital sampling keyboard with direct computer interface. Technical assistance is available for all equipment. The studios and editing facilities are accessible 24 hours a day.

Performance/Video: New Genres Faculty

Doug Hall, Chair

b. San Francisco, 1944. Harvard University, Cambridge, Mass., BA, Anthropology, 1966; Maryland Institute College of Art, Baltimore, MFA, Sculpture, 1969. Awards include Guggenheim Fellowship (1991), three NEA grants, Massachusetts Council for the Arts and Humanities New Works Fellowship and Fulbright Lecture Fellowship (Brazil). Recent solo exhibitions include *The Terrible Uncertainty of the Thing Described*, San Francisco Museum of Modern Art and Portland Art Museum, Ore., 1990, and a group exhibition, *American Landscape Video*, which traveled to The Carnegie Museum of Video Art, Pittsburgh; San Francisco Museum of Modern Art; and Newport Harbor Museum, Calif., 1989. Co-editor of *Illuminating Video*, a collection of writings on video by artists, critics and scholars (Aperture Books, N.Y., 1991).

Chris Brown

"My work involves the design of interactive electronic instruments for live performances and installations."

b. Mendota, Ill., 1953. University of California at Santa Cruz, BA 1974; Mills College, Oakland, MFA, Electronic Music and Recording Media, 1985. Solo performances for Live Electronic Music and Sonesta Koepezaal symposia, Studio for Electro-Instrumental Music, Amsterdam, the Netherlands, 1986-87; International Festival of Electro-Acoustic Music, Bourges, France, 1988. Recorded *ROOM*, Sound Aspects Records, 1989.

Sharon Grace

b. Spokane, Wash. Award of Honor for Outstanding Achievement in Video, SF Arts Commission. Recent exhibitions include *An Irridescence in the Void*, tele/performance, SF State University and Western Front, Vancouver, Canada, 1987; *When Bay Area Video Bloomed*, Roxie Cinema, SF, 1988; *Inversion*, video installation, Cyberthon-Colossal Pictures, 1990. Video screenings include *Documenta 8*, Kassel, Germany, 1987. Panelist for *The Collective*, a symposium at SF State University, 1990.

Paul Kos

b. Rock Springs, Wyo., 1942. SFAI, BFA 1965; MFA 1967. Awards include Guggenheim Fellowship, 1990; Awards in the Visual Arts grant; Rockefeller Fellowship; and four NEA grants. Solo exhibitions include Walker Arts Center, Minneapolis, Minn., 1987; group shows at the Museum of Modern Art, New York, 1984 and 1985; San Francisco Museum of Modern Art, 1987 and 1990.

Tony Labat

b. Havana, Cuba, 1951. SFAI, BFA 1978; MFA 1980. Awards include two NEA grants; Awards in the Visual Arts grant; and Eureka Fellowship Program of the Fleishhacker Foundation. Recent group exhibitions at the Museum of

Contemporary Art, Chicago, Ill., 1991; Museum of Modern Art, New York, 1991; San Francisco Museum of Modern Art, 1990; Raab Galerie, Berlin, Germany, 1990. Collections include Centre Georges Pompidou, Paris; Bonn Museum, Germany; Stedilijk Museum, Amsterdam, the Netherlands.

Don Lloyd

b. Santa Clara, Calif., 1944. Center for Contemporary Music, Mills College, Oakland, Calif., 1969-74; SFAI, MFA 1972. Published software includes "Personal Filer," Synapse Software, 1983; "Synalc 64, 11," Synapse Software, 1985; "Print Shop," Broderbund Software, 1989.

1990/91 Visiting Faculty

Kathy Acker, Cecilia Dougherty, Bill Fontana, Matt Heckert, Paul McMahon, Tony Oursler, Sara Roberts, Marita Sturken, John Woodall

Undergraduate Course Descriptions

Beginning Performance/Video: New Genres

Students will participate in a rigorous schedule of in-class performance, video and installation, as well as regular out-of-class assignments.

History of Performance/Video

During the 1960s and '70s, four-dimensional activity emerged from the traditionally three-dimensional ground of the visual arts. This course will examine the relationship of sculpture to its subsequent manifestations in performance, video, film and video installation, and two-dimensional documentation and installation.

Survey and Discussion of Contemporary Issues & Artists in Performance, Video and Inter-related Media ("Think Tank")

This course emphasizes interdisciplinary research, personal opinion and analysis, through visiting artists and prepared talks, along with visual materials (e.g., video, slides, writings).

Electronic Image/Sight and Sound

An introductory studio course focusing on the use of the computer as a tool for integrating electronically generated and processed images and sounds.

Sound Composition

Topics will include beginning electronics, computer art and advanced sound composition.

Virtual Thinking: Theory and Practice

This course will provide a conceptual and practical (studio) background on the origins of "virtual" thinking.

Further Performance/Video: New Genres

Continued work with regular and guest faculty

Visiting Artists Studio

An advanced studio class taught by visiting artists. The curriculum will change according to the interests of the instructor.

Rhythmic Organization in Time-Based Arts

An historical and cross-cultural study of approaches to rhythmic organization in composition.

Undergraduate Tutorial

This course will involve head-to-head dialogue between intermediate and advanced students and the instructor, and is aimed at defining and refining students' personal artistic territory.

Further Computer Arts: The Gadgets Class

The instructor will work with students, one-to-one, on their further electronic arts projects.

The Computer as an Artist's Tool

This class investigates the challenge and potential of working with computers to create art that is informed by contemporary aesthetic issues.

Sound Composition

Students in this class will produce three sound pieces. The course will include a brief history of sound work and will cover conceptualization of sound as time-based art, live recording and editing.

Installation

A course in the objectified state of performance and video work, with a focus on site and its attendant implications.

Writing & Reading: Hell

This class will consist of writing and reading exercises, and will explore how language is used and how it uses us.

Installation: Public Art

What would you consider to be the highest form of public art? will be the question asked in this studio course.

Advanced Video

This is a studio course in which advanced students will explore and integrate all phases of video production, from concept to production and editing.

Directed Study

See interdepartmental program for course description.

Independent Study

See interdepartmental program for course description.

Graduate Course Descriptions

Graduate Critique Seminar in Performance/Video: New Genres

The department offers a graduate studio critique seminar, which emphasizes group discussions and critiques of students' work.

Tutorial

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one tutorial each term.

Intermediate Review

Each MFA Performance/Video: New Genres student is required to register for Intermediate Review and to present work for review at the end of the second semester in the program.

Graduate Final Review

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

Graduate Teaching Assistantship

See interdepartmental program for general provisions for teaching assistantships.

Photography

The photography program emphasizes the development of the individual photographer/artist. Craft and the

historical and contemporary uses of photography are taught to enhance the development of the student's personal vision.

The curriculum is designed to encourage the development of the skills and insights necessary for self-evaluation and personal expression. The history of photography is tied intimately to the history of art and culture. This connection is examined early in the program to give students an understanding of the basic characteristics of the medium. Students are encouraged to explore the rich territory of political, literal and symbolic expression. As active artists, our faculty represents a diverse range of experience in traditional and contemporary approaches to the medium, and the courses reflect their major concerns and artistic orientations.

To complement the classroom-oriented aspect of the photography program, the department administers the Stillights Gallery, which exhibits the work of students, faculty and visiting artists. Exhibitions are juried and curated by students.

The department regularly hosts visiting photographers of regional and national reputation, and offers symposia on subjects of current importance.

Facilities and Equipment

Photography facilities include a laboratory with eighteen private darkrooms and a group laboratory accommodating up to 10 students. There are two rooms facilitating 8x10 and 5x7 negatives and a mural room for projecting both black-and-white and color. Seventeen of the private darkrooms accommodate from 35mm to 4x5 negatives. Color facilities include a 42-inch Hope color processor, three Omega D-5's, six Saunders 4x5 color enlargers, and one Cibachrome processor. Students enrolled in large format photo classes are provided with viewcameras and tripods. A nonsilver darkroom includes a UV box and light table and an enlarger with processes covering cyanotype, Van Dyke, and gum bichromate; some dry chemistry is provided. A copy camera room for making slides of work and matte-cutting facilities are also available. The black-and-white facilities include six 21/4" Leitz enlargers, six 4x5 Beselers, one point-source Beseler, seven 4x5 Omegas, one Durst 5x7 enlarger, one Durst 8x10 enlarger, three 4x5 chromega D dichroic enlargers, six 4x5 Saunders dichroic enlargers, one 42" Hope processor and one Cap 40 Ciba processor.

Photography Faculty

Henry Wessel, Chair

b. Teaneck, N.J., 1942. Pennsylvania State University, BFA 1966; State University of New York at Buffalo/Visual Studies Workshop, MFA 1972. Awards include three NEA grants and two Guggenheim Fellowships. Solo exhibitions include International Museum of Photography, Osaka, Japan, 1987 and Rhode Island School of Design, Providence, 1988, and group exhibitions at the Museum of Modern Art, New York, and San Francisco Museum of Modern Art (1988/89). Chair of SFAI photography department since 1988.

Jerry Burchard

"Like the soft feather of grazing fingerprints of a blind man's hand across the face of a friend, the caress of the camera against the ideas of life can capture and nourish those concepts that we wish to impart to the world at large. For over a hundred and fifty years, photography has influenced and directly changed art and history into the world we know today. It has democratized society with its familiar presence in the 20th century. It is our role to treat with those who feel a vocation within the many parameters of this medium. To teach, to tender, to act as midwife to their innate talent as it emerges to

grapple with the problems and solutions beyond the 20th century, into the 21st.

b. Rochester, N.Y., 1931. California School of Fine Arts (SFAI), BFA 1960. Solo exhibitions include Bhirasri Institute of Modern Art, Bangkok, Thailand, 1986; group shows at the Museum of Photographic Arts, San Diego, 1983; National Museum of American Art, Washington, D.C., 1984.

Linda Connor

"Photography keeps my eyes, mind and heart open, and I am thankful for that. The photographs are a way of honoring my subjects."

b. New York, N.Y., 1944. Rhode Island School of Design, Providence, BFA 1967; Institute of Design, Chicago, MS 1969. Awards include two NEA grants; Guggenheim Fellowship; Charles Pratt Memorial Award; Photographer of the Year Peer Award, Friends of Photography; and Marin Arts Council Grant. Recent solo exhibitions at Museum of Contemporary Photography, Chicago (1990), and Gallery Min, Tokyo, Japan (1988); group shows at University of Hawaii Art Gallery, Honolulu, 1989; International Center of Photography, New York, 1990; Corcoran Gallery of Art, Washington, D.C. (1988-89).

Jack Fulton

b. San Francisco, 1939. Self-taught in photography. Awards include three NEA grants; Marin Council Arts Grant; and Eugene Atget Award, Paris Audiovisuel. Recent solo exhibitions at the Portugal Photography Festival, 1989; group shows at The Oakland Museum, 1988 and 1989; Los Angeles County Museum of Art, 1987-88. Film and TV work includes writing and directing PBS pilot for series on photography.

Pirkle Jones

b. Shreveport, La., 1914. California School of Fine Arts (SFAI), BFA 1949. Awards include NEA grant and San Francisco Arts Commission grant. Exhibitions include the San Francisco Museum of Modern Art, 1954, 1960, 1962, 1964, 1971, 1978, 1979, 1980, 1982, 1983, 1984; Art Institute of Chicago, 1982; Friends of Photography, Carmel, Calif., 1967, 1970, 1980, 1981, 1984.

Reagan Louie

b. San Francisco, 1951. University of California at Los Angeles, BA 1973; Yale University, New Haven, Conn., MFA 1975. Awards include Eureka Fellowship; two NEA grants; and Guggenheim Fellowship. Recent solo exhibition at Friends of Photography, SF, 1991; group exhibitions at Photographic Center Northwest, Seattle, Wash., 1990; Museum of Modern Art, New York, 1988.

1990/91 Visiting Faculty

Janet Delaney, Ingeborg Gerdes, Lynn Hershman, Susan Schwartzberg, Rebecca Solnit, Trinh T. Minh-ha

Undergraduate Course Descriptions

All students are required to take Beginning Photography. For students who have fulfilled the Beginning Photography requirement, the photography faculty has organized a group of intermediate courses presenting the core of information necessary for successful work in photography. Although the syllabi for these courses remain constant, the faculty rotates. The required core group of courses includes the History of Photography; Understanding Photographs; Culture and Document; Editing, Sequencing, Presentation; Large Format; Color; and Extended Media/Alternative Processes. Of these, three core courses, History of Photography; Understanding Photographs; and Editing, Sequencing, Presentation are required for all majors. In addition 3 courses are chosen from Culture and Document; Large Format; Color; and Extended Media/Alternative Processes, for a combined total of six courses in core photography for all majors. This portion of the curriculum is the foundation for the

rest of the program and must be completed by the end of the student's fourth semester. In addition to the core classes required for intermediate students, all students are required to complete a Senior Thesis.

Beginning Photography

Basic technical aspects of photography in relation to its aesthetic development.

History of Photography

A survey of the technological and aesthetic evolution of the medium, with special emphasis on the social impact of photography over the past 150 years.

Understanding Photographs

An intensive investigation into the inherent characteristics and problems of the medium, with emphasis on critical evaluation of student work based on the specifics within an image as well as the body of work.

Culture and Document

Students will examine personal and cultural beliefs and values as they are expressed and represented in photography.

Editing/Sequencing/Presentation

This course enables students to develop a working method for addressing the problems of collecting, deleting and arranging work, with the intention of presenting a continuous, connected series in exhibition, publication, or portfolio form.

View Camera: People, Scene, Landscape

The first four weeks of this course will be used to learn the mechanics and operation of the view camera, including the Zone System.

Color

Introduction to basic color theory and materials for printing the negative and positive transparency.

Murals

Students will learn how to print murals, using the 8x10 point source and 4x5 Beseler enlarger.

Cyanotype and Van Dyke Printing

Students will learn how to make enlarged negatives, size paper and print using the Cyanotype and Van Dyke non-silver printing methods.

Gum Bichromate

A course on how to gum print.

Photography in Cultural and Social Institutions

Arrangements are made with six to eight cultural and social institutions so that students may choose one or more areas to photograph during the semester. Most of the classes will consist of work in these institutions.

Special Projects

This course will consist of individual meetings with the instructor. Each student is expected to present a proposal which outlines in a very general sense the overt nature of the project and their goals for the semester.

Documentary and Photojournalism

This course will be taught by three guest artists who are active in the photojournalism field.

Sacred and Profane

The main purpose of the class is to establish new frameworks and sources for evaluating and inspiring creative processes. The cultural and cross-cultural framework of the sacred, mythic, archetypal and symbolic will be surveyed, in an attempt to find connections with work done in class.

Landscape

In this course, students will study the land; in some cases, people's interaction with it. However, the intention is to study land rather than social landscapes.

Advanced Projects/Artist's Statement

This is a course designed to promote a clear and provocative visual statement, concurrent with a coherent written statement. The idea of this class is to develop a clear visual ideology, in tandem with an explanation of the "what and whys" of photography.

Artists of the Bay Area

This course will focus on the artist: not just the protagonist in the studio, haunted by chisel or palette, but the life of the anti-hero - the outsider as seer.

Photography in the Media World

This course will explore the representational role of photography in our society.

Night and Dayscapes

This is a landscape class in black-and-white and color.

Undergraduate/Graduate Tutorial

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the instructor.

Visiting Artists New Genre Workshop Tutorial

A labor-intensive photographic "shop" class where students will be encouraged to blend their ideas into less-traditional formats.

New Genre: Developing Visual Narrative

The purpose of the workshop is to develop the students' understanding of narrative form and to explore methods of constructing image/text relationships.

Senior Thesis Requirement

Each photography major is required to complete a Senior Thesis Project.

Directed Study

See interdepartmental program for description.

Independent Study

See interdepartmental program for course description.

Graduate Course Descriptions

Graduate Critique Seminars in Photography

The photography department offers graduate studio critique seminars, which emphasize the group discussion and critique of students' work within the context of contemporary theory.

Graduate Tutorial

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in photography.

Intermediate Review

Each MFA photography student is required to register for Intermediate Review and present work for review at the end of the second and third semesters in the program.

Graduate Final Review

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

Graduate Teaching Assistantship

See interdepartmental program for general provisions for teaching assistantships

Printmaking

The printmaking curriculum consists of courses in lithography, intaglio, silkscreen, and the photographic processes applicable to these print disciplines. Exploration within each particular area is encouraged.

To enable the student to fully explore the visual and expressive potential of fine art printmaking, the faculty encourages a firm technical foundation. The overall emphasis, however, is placed on the fusion of visual concept with technical process, rather than simple mechanical and quantitative production of print editions. Students are evaluated for both technical proficiency and artistic maturity.

With an intensive curriculum including critique sessions, seminars, technical instruction and individual dialogue with faculty members, the printmaking program is designed to allow students to refine their critical insights and visual vocabulary. Through this process, they emerge as mature and technically competent visual artists.

Students participate in exhibitions in the department's hallway gallery as well as in the annual *Spring Show*. Each year at Commencement, the printmaking department presents its annual "Bronze Roller Award," with the names of that year's outstanding students.

Facilities and Equipment

The printmaking department occupies six studios, including two areas reserved for use by graduate students. These studios house professional equipment that affords students ample opportunity to develop skills in the art of printmaking. The department maintains a complete darkroom system, including a 16x20 process camera with a 24x32 copy board. The nine available presses include one proof offset press, four hand lithography presses ranging up to 30x48, and four etching presses ranging up to 32x52. The department also has a vacuum-frame unit for photographic work up to 50x60 and two silkscreen vacuum tables with a maximum size of 46x72.

Printing Faculty

Richard Graf, Chair

"Teaching art has certain parallels to making art; both seem to be a process of search and discovery. The goal is to continue to grow, to learn, to expand our awareness of ourselves and the universe."

b. Milwaukee, Wis., 1929. California College of Arts and Crafts, Oakland, BFA 1957; MFA, printmaking, 1958; John F. Kennedy University, Studies in Consciousness, 1977-79. Group exhibitions include Belca House, Kyoto, Japan, 1982 and San Francisco Museum of Modern Art, 1983.

Gordon Grant Kluge

"To be curious and to strive for the mark of a pro – to do one thing well. This is my personal goal and, hopefully, the goal of my students."

b. San Francisco, 1932. SFAI, MFA 1970. Recent group exhibitions at the Whitney Museum of American Art, New York; M.H. de Young Memorial

Museum, SF; The Brooklyn Museum, N.Y.; and San Francisco Museum of Modern Art.

Allan Smith

b. Houston, Texas, 1949. University of Houston, BFA, printmaking, 1972; MFA, Painting, 1978. Recent exhibitions include solo shows at Harris Gallery, Houston, 1986 and 1990; and group shows at Southwest Texas State University, San Marcos, and *Art Against AIDS*, Diverse Works, Houston, 1988. Has taught at Rice University, Houston, and the University of Houston.

Larry Thomas

b. Memphis, Tenn., 1943. Memphis Academy of Arts, BFA 1966; SFAI, MFA 1979. Awards include two NEA Fellowships and SFAI Faculty Development Grant. Recent group exhibitions at The Drawing Center, New York, 1991; Alpha Gallery, Boston, Mass., 1990; The Brooklyn Museum, N.Y.; and traveling exhibition to Flint Institute of the Arts, Rhode Island School of Design, Carnegie Institute and Walker Art Center, 1986-87.

1990/91 Visiting Faculty

Linda Goodman, Charles Hobson

Undergraduate Course Descriptions

Beginning Etching

Introduction to the medium of intaglio.

Beginning Photo-Printmaking

Foundation in the theory and practice of photo-printmaking, including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion.

Beginning Lithography

A course intended for students with no knowledge of lithographic imagemaking.

Printmaking Workshop

The course is planned as a workshop in which both beginning and advanced students explore the world of the printmaking studio.

History of Printmaking

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th-century prints through contemporary examples of experimental printmaking.

Beginning/Further Silkscreen

Beginning Silkscreen covers the basic techniques of screen printing: Monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils.

Further Etching

Additional development of work in intaglio, with emphasis on ideas, attitudes, and images.

Further Photo-Printmaking

A technical extension of the beginning course, although the goal of the course is to go beyond technique.

Further Lithography

A more extensive exploration of lithography as a process for creative image-making.

Beginning Relief Printing

An introduction to the medium of relief printmaking.

Undergraduate Tutorial

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the instructor.

Drawing

This is a course utilizing the human figure, landscape, and still-life setups as points of reference and subject matter for exploration into basic drawing.

Directed Study

See interdepartmental program for course description.

Independent Study

See interdepartmental program for course description.

Graduate Course Descriptions

Graduate Critique Seminar in Printmaking

This seminar emphasizes the group discussion and critique of students' work.

Tutorial

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for one tutorial each term.

Intermediate Review

Each MFA printmaking student is required to register for Intermediate Review and present work for an intermediate review at the end of the first through third semesters in the program.

Graduate Final Review

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

Graduate Teaching Assistantship

See interdepartmental program for general description of teaching assistantships.

Sculpture/ Ceramic Sculpture

Students in the sculpture/ceramic sculpture department are encouraged to establish a meaningful balance in their work between material and content, and to learn the visual language and idioms of contemporary sculpture in order to establish themselves professionally in the world of art.

The faculty represents a cross-section of attitudes and practices in contemporary sculpture, offering students a diverse range of technical and critical expertise. Instructors are practicing artists of national and international reputation. Visiting faculty regularly enrich students' educational experience by providing a wider exposure to ideas and analyses of work. In addition to regular classes, the department presents a series of mini-workshops and demonstrations conducted by faculty, staff, students and special guests, on casting techniques, welding, woodworking, joinery and other skills. The workshops are open to students in all majors.

Each year at commencement the sculpture/ceramic sculpture department presents the Harold E. Weiner and Isaac Walter Memorial Prizes to outstanding students in the department.

Facilities and Equipment

The sculpture department occupies 6,840 square feet of classroom and shop space, including facilities for working in steel, wood, plaster and ceramics. The studio space has 25-foot ceilings, large roll-up doors and an 18-foot Gantry Crane to facilitate the moving of large works.

The department also has facilities for welding and finishing steel and other metals, including gas, arc and heli-arc welding, plasma cutting, sand blasting and spray painting. The wood shop has table saws, band saws, sanders, a power mitre box and drill presses. The department provides plaster, burlap and chicken wire to its students, as well as welding rods, oxygen and acetylene.

The ceramic sculpture studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, handbuilding, slab rolling, throwing, air brushing and spraying, ceramic decals and china painting. Equipment includes 100-cubic-foot and 30-cubic-foot gas kilns, one small gas kiln, four large electric kilns and four small electric test kilns. Low-fire clays, slips, glazes and china paints are provided.

Sculpture/Ceramic Sculpture Faculty

Richard Berger, Sculpture Chair

"I want to help students find the structure beneath appearance that gives them a sense of continuity with the art and artists that move them to create."

b. Los Angeles, Calif., 1944. California State University, Sacramento, BA 1968; MA 1970. Recent solo exhibitions at Joseph Chowning Gallery, SF, 1981, 1984, 1987; group shows include *Recent Acquisitions*, The Oakland Museum, 1985; Contemporary Arts Center of Hawaii, Honolulu, 1988.

Robert Rasmussen (Redd Ekks)

"Each individual has their own stance to come up to, embrace and develop. I am here to aid in that process."

b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, Oakland, MFA 1970. Awards include NEA Fellowship. Solo exhibitions include Joseph Chowning Gallery, SF, 1983 and 1986; group shows at California State University, Fullerton, 1987; and New Langton Arts, SF, 1987.

John Roloff

b. Portland, Ore., 1947. University of California at Davis, BA 1970; California State University, Humboldt, MA 1973. Awards include California Arts Council Individual Artist's Grant, 1990; Guggenheim Fellowship; and three NEA grants. Recent solo exhibition at Gallery Paule Anglim, SF, 1991 and University Art Museum, Berkeley, Calif., 1987; group show at the National Museum of American Art, Washington DC, 1989. Environmental installations/commissions are at San Rafael, Calif.; Elkhorn Slough, Moss Landing, Calif.; Hartford, Conn.; and project for Yerba Buena Gardens Cultural Center, SF, in progress.

1990/91 Visiting Faculty

Mark Bartlett, Bernadette Cotter, Leon Dockery, Dawn Fryling, Arthur Gonzalez, Louise Lieber, Anita Margill, Irv Tepper

Undergraduate Course Descriptions

Beginning Sculpture

Introduction to the basic techniques of sculpture, including carving, modeling, and construction; and their integration with students' ideas and experiences.

Intermediate Sculpture

This course is for students who have completed preferably two but at least one semester of beginning sculpture, and is recommended for transfer students with beginning sculpture experience at another school.

History of Sculpture

This course covers the significance of artmaking (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the 20th century.

Further Sculpture

Further Sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture.

Interdisciplinary

This is an upper-division course in sculpture, for advanced students from any department, focused on the development of original experimental work in new or hybrid media.

Undergraduate Seminar

Course content varies according to the interests and interaction of the instructor and the students.

Directed Study

See interdepartmental program for course description.

Independent Study

See interdepartmental program for course description.

Ceramic Sculpture

Beginning Ceramic Sculpture

Techniques in clay with a sculptural emphasis; instruction in hand-building, moldmaking, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods.

Beginning/Further Ceramics

A class combining beginning and further students.

Figure Modeling in Clay

This is a foundation course in exploring figurative sculpture.

Further Ceramic Sculpture

More intensive investigation of methods, concepts, and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking.

Kilns, History of Ceramics and Clay Bodies

The class will research and make a variety of clay bodies. The construction of kilns will be covered and the class will make a small test kiln. The course will also include a survey of the world history of ceramics.

Further Ceramic Sculpture including Glaze Calculation

A course combining individual work in ceramic sculpture with more intensive investigation of methods, concepts and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking.

Directed Study in Ceramic Sculpture

See interdepartmental program for description.

Independent Study

See interdepartmental program for description.

Graduate Course Descriptions

Graduate Critique Seminars in Painting, Sculpture, Ceramics

The painting department, in conjunction with the sculpture/ceramic sculpture department, offers graduate studio critique seminars which emphasize the group discussion and critique of students' work.

Graduate Tutorial

Graduate advising is organized on a tutorial basis. Students in the first through fourth semesters of the MFA program must register for a tutorial in painting/sculpture.

Intermediate Review

Each MFA painting/sculpture student is required to register for Intermediate Review and to present work for an intermediate review at the end of the second and third semesters in the program.

Graduate Final Review

Students are required to register for Final Review at the beginning of their final semester in the MFA program.

Graduate Teaching Assistantship

See interdepartmental program for general provisions for teaching assistantships.

The Interdepartmental Program

Interdepartmental Faculty

Inez Storer

b. Santa Monica, Calif. California State University, MA 1971. Recent solo exhibition at Takashimaya Art Gallery, Yokohama, Japan, 1989; group show at Kulturtovet Gallery, Copenhagen, Denmark, 1986. Mural commissions include the Library Tower Building, a Pacific Enterprises Project, Los Angeles; and First Interstate World Center, Macguire Thomas Project, Los Angeles.

1990/91 Visiting Faculty

Cork Marcheschi, Carolyn Hurt, Karen Malik, Muriel Maufroy, Richard Misrach

Undergraduate Course Descriptions

Freshman Core

The Freshman Core Program spans the full academic year and consists of both a class meeting and a studio/workshop experience each week. The program is designed to provide a secure foundation in the varied aesthetic, critical and intellectual skills inherent to the creative process; to examine both the philosophical and the visual concepts involved in the development of personal style and artistic vision; to explore design and color theory, figurative and non-figurative styles of art and to develop the vocabulary and techniques of art criticism.

Undergraduate Non-departmental Tutorials

Undergraduate tutorials are available on a non-departmental basis.

Junior Seminar

The purpose of the seminar is to establish cross-major, cross-discipline (studio and academic) dialogue, bringing to bear information and insight from both the studio and the academic worlds.

Art, Psyche, Spirit

Each year the interdepartmental program sponsors various conferences, lectures and workshops on the general theme of the role of spirit in the lives and work of contemporary artists.

Issues of Landscape Photography

Virtual Reality: Implications and Applications of the Expansion of Technology in Contemporary Art

This interdisciplinary conference will focus primarily on the explosion of technology in contemporary art as it relates to media arts: video, film, sound, performance, installation, etc., with a particular look at the new technology of virtual reality.

Professional Practices

This course is strongly recommended for graduating seniors and for MFA students in the last year of their program. The course will cover all aspects of professional life for the artist: portfolio preparation and photographing work, résumé-writing, gallery process, financial support, exhibitions, art law, jurying and art criticism.

Study Abroad

Students may enroll at any of several approved overseas institutions for the regular course of study in a given semester.

Senior Review Seminar

Three studio faculty members, each from a different department, team-teach in a seminar format culminating in a "Senior Review" consisting of a presentation by each student of a written statement and a coherent body of work.

Undergraduate Internship

Directed Study

Directed Study provides the opportunity for students to work on special projects with a faculty member who is not giving tutorials, and is for cases where certain courses are required for graduation but are not offered in the student's final semester, etc.

Undergraduate Independent Study

Projects of one semester in length to be undertaken during the junior year away from the area will be subject to the approval of a faculty advisor in the student's major department, the chair of the student's major department, and the Dean of Academic Affairs.

Worlds in Collision

An exploration of the non-European artistic cultures around us as exemplified in the work of Native American, Latino/Chicano, African American, and Asian American artists, as well as that of artists from other countries.

Graduate Course Descriptions

Professional Practices

(See description in Undergraduate Course Descriptions.)

Graduate Internship

Internships on or off campus are available to graduate students as an alternative to teaching assistantships.

Graduate Teaching Assistantship

Either a teaching assistantship or an Interdepartmental Program internship is required both the third and fourth semesters of the MFA program.

MFA Exhibition

Each graduating MFA student is required to participate in the thesis exhibition by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk.

Undergraduate Non-Departmental Tutorial

Tutorials are available on a non-departmental basis.

International Visitors Tutorial

A special open curriculum offered to selected international visitors who have distinguished themselves in the art world.

Life at SFAI

It has been said that San Francisco

is "the perfect place for artists." The natural beauty of the Bay Area – the light, the ocean, the mountains and the fog – create an almost magical feeling. There is a tradition here of tolerance and enthusiasm for the new and exotic that has given rise to many of America's artistic movements and countercultures. San Francisco's ethnic diversity combines European, Asian, African, Latino and Native American traditions in a blend that gives the city a truly cosmopolitan character. SFAI's Russian Hill campus, in the heart of San Francisco's North Beach neighborhood, is one of the nation's most picturesque locations, but is also within easy reach of the city's internationally renowned cultural institutions.

The SFAI community consists of approximately 720 students from every imaginable background. One-half are men, one-half are women, about one-third are from the Bay Area, one-tenth from 25 foreign countries, and the remainder from every other region of the United States. The average undergraduate is 26 years old, and an average graduate student is 32.

Approximately one-quarter of the undergraduates enter directly from high school. The remainder transfer from other colleges and art schools.

Virtually every ethnic and socioeconomic group is represented at SFAI. We work hard to encourage ethnic and social diversity and the dialogue this brings to the educational environment.

This is the location and context within which our students live and work. Student life here is exciting and challenging. You will be expected to be self-motivated and encouraged to test the limits with your art-making. SFAI provides a variety of services, which are described in the following pages, to assist you in assimilating yourself into our community and making the most of your time here.

Office of Student Affairs

The personal well-being of SFAI students is the responsibility of the Office of Student Affairs. The staff members are available to help with issues of housing, medical or emotional problems, or just getting used to the environment at SFAI. Through this office, students have access to a staff of personal counselors to help with emotional problems as well as staff who are trained to assist with the day-to-day problems of getting through the administrative and procedural systems of the college. Information about health insurance and medical services is also available here. The Office of Student Affairs is responsible for New Student Orientation at the start of each semester, Commencement each spring and a variety of parties and other social activities intended to help students get to know each other and enjoy their time at SFAI. The staff publishes and distributes weekly calendar events to all students to keep them informed about the activities at the school, new programs and policies, and general news.

Student Organizations

There are a number of student organizations with which the Office of Student Affairs works closely, such as the **Multi-Cultural Students Organization, Foreign Students Organization, Gay and Lesbian Students, Sober Students, Students with Learning Differences, Artists for the Environment**, and the student *Journal*. New student organizations are created according to student needs and interests.

Foreign Students

The SFAI Foreign Student Association provides opportunities for the exchange of culture and ideas among international and American students, and assists with a special orientation program for new foreign students. The Association also elects a representative to the Student Senate. SFAI's Foreign Student Adviser and the Director of Student Affairs are available to meet the special needs of international students. The Foreign Student Adviser processes immigration and intergovernmental documents related to a student's stay at SFAI.

Student Senate

All SFAI students are entitled to participate in the Senate, which represents the student's point of view to the administration and serves as a focal point for new and continuing student organizations and activities. The SFAI Student Senate is a forum for discussion and action concerning matters of interest to students. All currently enrolled students are eligible to serve on the Senate, which is made up of officers and delegates from each major department. Elections are held in March.

Two members of the Senate are elected to one-year terms as members of the SFAI Board of Trustees, the chief governing body for the school. These representatives serve as voting members on matters of academic affairs and finance. Other Senate members are appointed to participate on various administrative committees.

The Student Senate also sponsors various activities, including the Diego Rivera Exhibitions Program.

Student Exhibitions

Exhibitions are, perhaps, the most important activity at SFAI outside of the curriculum itself. The student-run Diego Rivera Gallery provides an ambitious and successful student exhibition program. Students are selected for one-week exhibitions in this 1800-square-foot facility, by a committee of their peers (for more details on the gallery and other exhibition resources, please see "Exhibitions" on page 67.)

In addition to the Diego Rivera Gallery, each department at SFAI has its own exhibition area. At any given time during the school year, there are no less than six separate exhibitions of student work on display at SFAI. The display of student work is further enhanced by students who conduct performances and site-specific installations around the campus on a continuing basis. This extraordinarily active exhibition program reaches its peak at the end of the spring semester in the *Spring Show*, when the entire school becomes a student gallery. This show offers prospective students an excellent opportunity to see for themselves what SFAI is really about. Concurrently, the *Master of Fine Arts Graduate Exhibition* is held at nearby Fort Mason Center in a 40,000-square-foot exhibition hall.

The high quality, range and sheer abundance of artwork constantly on display, underscores SFAI's commitment of offering students a supportive environment in which to develop as professional artists.

Housing

From past experience, we have learned that most SFAI students prefer the freedom and independence of living on their own. At present, SFAI does not maintain a dormitory. Instead, the school contracts a nearby residence hotel to provide temporary accommodations for new students each fall. The hotel provides reasonably priced housing, including meals, in an environment similar to a typical college dormitory. In fall 1991, costs ranged from \$123 to \$180 per week; \$395 to \$765 per month, depending on choice of accommodations. All prices include meals, maid service and tax. The Student Affairs staff greets and assists new SFAI students in getting settled and meeting other SFAI students at the residence hotel. Some students

prefer to stay at the hotel for the entire year, but most begin to look for their own apartments immediately. During Orientation Week, special workshops are held to help students search for long-term living arrangements. The Student Affairs Office also provides on-going assistance for roommate referrals and maintains a bulletin board listing housing opportunities near the school. Usually, it takes about two to three weeks for students to find an apartment and roommates. Though the cost of housing in San Francisco can be high, there are plenty of bargains available. The Admissions Office provides applicants with details on housing, including reservation procedures, possible living arrangements and costs. This information is sent to students along with other information within a few weeks of submitting their application.

Campus Services

Academic Advising

The Office of Academic Affairs

administers all aspects of SFAI's curricula and faculty. Through this office, a staff of specially selected faculty members serve the students as academic advisers. Students meet with advisers to receive counseling on course selection and degree progress. Information on special academic programs is also available through academic advisers. The Academic Advising Staff meet periodically to consider academic variances and advise the Dean of Academic Affairs on the development of new curricula and academic policies.

SFAI Handbook

All new students receive a copy of the SFAI Handbook. This important publication lists the details of SFAI's academic policies and procedures, rules and regulations regarding exhibitions, conduct and academic progress, as well as a variety of other details essential to successful completion of a degree at SFAI. A comprehensive academic calendar and datebook is included. All students are responsible for familiarizing themselves with this material.

The Handbook is intended to be kept and referred to as the student's main source of reference on campus life and programs. SFAI reserves the right to change academic policies, regulations and degree requirements as needed. All such changes are included in the Handbook, which serves as the contract between SFAI and its students.

Career Planning and Placement

SFAI students don't have to wait

until graduation to deal with the important question, How am I going to survive when I leave SFAI? Through the Office of Planning and Career Placement, a variety of services are offered, aimed at finding long- and short-term solutions for student and alumni career needs.

Careers

As students near the completion of their studies at SFAI, the Career Planning and Placement Office provides important support ranging from résumé preparation and workshops on job-search strategies, to assistance in writing grants, finding a gallery or arranging interviews for teaching positions. Additionally, a course entitled Professional Practices offers a wealth of information on career opportunities. The kinds of careers SFAI alumni choose are as unusual and varied as the artists themselves. Most of our alumni continue their professional involvement in fine art, both producing and exhibiting their work. Disproportionately high numbers of SFAI alumni receive National Endowment for the Arts (NEA) Grants and other awards for distinguished achievement in the arts. Our for-

mer students constitute the largest number of alumni from any college who have been included in the Whitney Museum of American Art *Biennial Exhibition*, considered by many to be the definitive exhibition of important artists in America. Many alumni receive national coverage and reviews in the art media and are represented in the collections of major museums throughout the world. Large numbers of SFAI alumni also teach art at the college level.

Aside from their success in the world of fine arts, SFAI alumni have found successful careers in photojournalism, film and video production, art criticism, arts administration, advertising, museum and gallery exhibition curating, small business and a myriad of other occupations. Through a vast, informal network of cultural centers around the world, SFAI alumni seek out and assist each other in establishing careers. The Career Planning and Placement Office takes an active role in supporting this important asset to SFAI graduates.

Internships

A variety of internships, which may be taken for degree credit, are also available through this office. Some provide payment, but all are carefully developed by SFAI staff and faculty to provide interns with important practical experience in the art world. Internships may involve working for a museum or gallery as an exhibition assistant; working as a studio assistant for an established Bay Area artist; or working for a nonprofit cultural organization. Students may select from a list of standing internship opportunities, or may develop their own project proposal.

Student Employment

For students who are currently enrolled, this office provides valuable referrals for full- and part-time employment both on and off campus. All students are assisted in finding suitable employment to help defray the costs of attending college.

Alumni Association

The Alumni Association is an organization for people who attended the Art Institute for one semester or more. SFAI sponsors various special events for alumni, among which is the Annual Alumni Reunion. Employment advice and information about exhibition opportunities is available to alumni through the Student Affairs Office. Accomplishments of alumni are highlighted in the Alumni News Column of the SFAI newsletter, *View*. In addition, alumni receive all mailings, free or discounted admission to lectures and other events on campus, access to the Friday Open Drawing Studio and space-available use of SFAI photo and film facilities. All SFAI alumni are encouraged to inform the Alumni Office of address changes, and to contact SFAI with names of other alumni who may have lost touch with the school.

Academic Resources

Library

The San Francisco Art Institute's Anne Bremer Memorial Library, established in 1926 with a generous donation from philanthropist Albert Bender, is a unique resource center dedicated to supporting the artistic and academic studies of SFAI students. Located on the second floor of the Art Institute's original 1926 building, the library offers students a quiet setting for research and study. Its reading room, with high arched windows, large fireplace and beamed ceiling, is

a noteworthy example of the Spanish Colonial Revival style popular when the room was dedicated in 1935.

The library's collection emphasizes modern and contemporary art, art history, theory and criticism. It contains 25,000 volumes, including an outstanding collection of exhibition catalogs, and subscriptions to more than 200 general-interest and fine-arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of its specialized resources. In addition to being a study center, the library sponsors special events, including poetry readings, travelogues, exhibitions and an annual Artist's Book Contest.

The Rare Book Room

This collection includes photography portfolios, out-of-print and limited-edition monographs, exhibition catalogs and materials on Art Institute alumni.

The Archives

The archives are the repository for manuscripts, correspondence, ephemera and photographs documenting the 120-year history of the Art Institute.

The Media Department

Housed in the library, the Media Department holds a collection of slides, films, audiotapes and videotapes.

Slides

This collection contains 60,000 slides, most of which circulate to students for viewing and classroom use. The slides include artwork and cultural objects from pre-history to the present, as well as current faculty work. Its photography section, which includes the bequest of Margery Mann and special collections such as works from the Farm Security Administration, is considered the strongest in the Bay Area.

Films

The film collection consists primarily of graduate student and faculty work purchased through a grant from the Louis B. Mayer Foundation. These films are used by film faculty and graduate students for teaching purposes and occasional public screenings.

Audiotapes

The audiotape collection contains more than 700 tapes documenting visiting artist lectures, "new" music, poetry and works by artists who use sound as a medium.

Videotapes

The media department includes a video-viewing facility with color monitor and 1/2" and 3/4" video decks, available for student use. It also has a small but growing collection of videotapes that complement the SFAI curriculum.

Public Programs

The San Francisco Art Institute is more than a fine arts college. In addition to providing instruction in the visual arts, SFAI sponsors a full range of public programs designed to promote public awareness of, and appreciation for, contemporary art. These include exhibitions of internationally recognized and local artists, lectures, symposia, conferences and performances. Students benefit directly by being able to participate in these programs.

Exhibitions

The Walter/McBean Gallery is a 3,000-square-foot professional exhibition space, located on the Art Institute campus, which presents an average of eight exhibitions annually. Innovative

work by well-established and emerging artists in all media are represented, and the program is both regional and international in scope. Guided by the Director of Exhibitions and Public Programs, the gallery offers shows of an experimental and challenging nature that are not possible in a commercial gallery setting.

Recent exhibitions have included *FLAG*, a juried show addressing the ongoing political and artistic debate on freedom of expression; *Official Language*, a group exhibition in all media examining linguistic diversity and visual expression; and *Telesthesia*, an auditory Virtual Reality reconstruction of the experience of war as represented by mass-media, using sound fragments and images. Each spring, the Adaline Kent Award is given to a deserving California artist. This award includes a solo exhibition in the Walter/McBean Gallery. The 1990 recipient was painter and blues musician Mike Henderson.

Student Exhibitions

SFAI believes that an important corollary to studio work is the opportunity to exhibit in a gallery while still in school.

The Diego Rivera Gallery, which contains a large mural by this famed Mexican painter, is a 1,800-square-foot exhibition space devoted solely to student shows. With its high ceiling and exposure to natural light, the gallery is well-suited to the presentation of work in all formats. Approximately 40 exhibitions are on view annually, reflecting the wide range of media and ideas among the student body. The program is administered by a student staff and is funded by the Student Senate with proceeds from the student activity fee.

All exhibitions are open to the public and admission is free.

Visiting Artist and Public Lectures Programs

The San Francisco Art Institute is

host to the most active artists' lectures series on the West Coast. Both the Visiting Artist Program and Public Lectures Program provide students with access to important contemporary artists.

The Visiting Artist Program offers residencies of varying lengths, during which artists give presentations of their work, participate in classes and give individual critiques to students by appointment. For each artist and department, the visiting artist's role and interaction with students is different, but the intent is to maximize students' exposure to the variety of approaches and ideas in the arts today.

The Public Lectures Program is designed to offer students, members of the SFAI community and the general public access to significant figures in contemporary art. The program is divided into two major series: Art of Now, which is part of the art history course of the same name and includes three lectures each semester by artists and/or critics; and Artists and Critics On Site, which promotes understanding of the diverse issues of contemporary art. SFAI invites artists, critics and historians to participate in these series, and lecturers are available for question-and-answer sessions following their presentations. Lecturers have included Kathy Acker, Dara Birnbaum, David Salle, Gordon Parks, Odd Nerdrum, Susan Rothenberg, Vito Acconci, Alice Aycock, Keith Haring and Eric Fischl.

1990/91 Visiting Lecturers

Kathy Acker, John Cage, Arthur

Danto, Viola Frey, Edgar Heap of Birds, Carmen Lomas Garza, Mary Lovelace O'Neal, Gordon Parks, Judy Pfaff, Yvonne Rainer, Tim Rollins, David Salle, Abigail Solomon-Godeau, Andrew and Hulleah Tsinhnahjinnie, William Tucker, David Wojnarowicz, Richard Wollheim, Martin Wong.

Still other major figures in contemporary art appear in lectures and panel discussions such as the Summer Art Writing Conference and the Art, Psyche, Spirit Conference, which are organized by various SFAI departments. The SFAI

photography department also sponsors periodic lectures and symposia on a variety of related topics. These programs are open to students and, in some cases, may be attended for college credit. The Public Lectures Program is coordinated by faculty member and art critic Bill Berkson. All SFAI events are free to enrolled students, alumni and Friends of the Art Institute.

Applying and Financing

Admissions

The openness and freedom of the

San Francisco Art Institute are most suitable for artists who have a clear sense of direction and self-discipline. Applicants who are most likely to thrive in this environment are those with a combination of ability and commitment.

The admissions process is highly personalized: Each applicant is reviewed on an individual basis and there are no arbitrarily imposed criteria for acceptance. All admissions decisions are made by the Admissions Committee in cooperation with the faculty. Applicants may appeal admissions decisions through written petition to the Committee.

Applications to the Art Institute's BFA program are accepted on a rolling-admission basis. However, while applications are reviewed throughout the calendar year, SFAI encourages application well in advance of the registration period for the first semester in which you hope to enroll. Financial aid applicants must have notification of their admissions acceptance before their financial aid applications can be considered and are encouraged to apply for admission to the BFA program and for financial aid no later than April 1. California residents must file the Student Aid Application for California no later than March 2 to be considered for the Cal Grants program.

Deadlines for portfolio and application submissions to the Art Institute's MFA program are November 1 for the Spring semester, and February 15 for the Fall semester.

Undergraduate (BFA) Program Application Procedures

Applicants must submit the following

items to the Admissions Office in order to be considered:

1. Completed application form and statement of purpose.
2. \$50 application fee (nonrefundable).
3. Official high-school transcripts are required for all applicants who will not have received an associate's or bachelor's degree prior to enrolling at SFAI.
Note to transfer students: Many colleges document high school graduation on your official college transcripts. This may exempt you from submitting high-school transcripts. Verify this with your college registrar. Students who have received the General Equivalency Diploma (GED) must submit their test results with their secondary-school transcripts.
4. SAT or ACT examination results are required for all applicants who have graduated from high school within the past five years and who will not have received an associate's or bachelor's degree prior to enrolling at SFAI.
5. Official academic transcripts from all colleges, professional schools and universities previously attended. (See Transfer Credit, pp. 68-69.)
6. A portfolio consisting of ten to 15, 35mm slides of the applicant's work, encased in a clear plastic slide sheet (each slide should be marked with the

applicant's name), or presentation of original work during an admissions interview.

BFA Portfolio Requirements

For the purposes of undergraduate

admission, the portfolio may be anything that tells us who you are. The work you include may be in any discipline. Students have been admitted to SFAI based on artwork that includes films, poetry, photos and videotapes – essentially, anything the applicant thinks is important. In reviewing undergraduate portfolios, our chief concern is whether SFAI is a suitable place for you to pursue your art. Technical proficiency is less important than commitment, imagination and originality. If your goals and ambitions are not consistent with what SFAI can offer, the portfolio will help us know that, too. Presentation of the portfolio for undergraduate admission should be viewed as an important first step in your career as an artist. It is a statement about who you are and what you would like to become.

Note: Original work larger than 20" x 30" is accepted only when presented in person during an admissions interview. Special events will be held for this purpose during the fall and winter at various locations throughout the country. Arrangements for these interviews can be made by contacting the Admissions Office. Interviews on campus can be arranged at any time by calling 1 (800) 345-SFAI.

Filmmaking and performance/video majors may choose to submit one representative work (maximum length 15 minutes; format, 8mm or 16mm film, 1/2" or 3/4" videocassette). Applicants to these departments may also choose to submit slides or photographs of work from other media. The Admissions Committee may, in some cases, require letters of recommendation or personal interviews. Applicants will be notified directly if this is the case. All required credentials accompanying applications become the property of the Art Institute and cannot be returned. Applicants are notified in writing of their acceptance or rejection. After formal notification of acceptance, new students should return a completed Intent to Register form with payment of the \$300 nonrefundable tuition deposit. Upon receipt of the form and the fee, admissions counselors work with new students to develop a program of courses designed to meet individual needs and interests.

Graduate (MFA) Program Application Procedures

It has been said that the hardest

part of any MFA program is getting in. While that may not be completely accurate, the MFA program at SFAI is very selective. Admissions standards established by the Graduate Review Committee for the applicant's area of emphasis are based primarily on the quality of the portfolios. Completion of an appropriate undergraduate degree or the equivalent is prerequisite to graduate study in the visual arts. Any academic deficiencies must be made up by concurrent graduate/undergraduate enrollment at SFAI. Applicants must submit all required credentials (listed below) to the Admissions Office on or before the application deadline for the semester of intended enrollment. Applicants must submit the following items to the Admissions Office in order to be considered:

1. Completed application form.
2. \$50 nonrefundable application fee. (The application form and fee payment must be sent separately from the portfolio.)
3. Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended. All such credentials become the property of the Art Institute and cannot

be returned. (See Transfer Credit, pp. 68-69.)

4. A portfolio of original work. Portfolios must be received only during the ten days preceding the application deadline. Applicants must enclose return postage in the form of a U.S. currency money order or arrange to pick up their portfolios within 30 days after notification of acceptance or denial.

MFA Portfolio Requirements

A successful portfolio will include:

1. A cohesive, mature body of work. Don't try to document your development as an artist or impress the committee with your diversity. Think of this as a solo exhibition at a major gallery.
2. Your best work. It is generally to the applicant's advantage to show a smaller body of work that is truly outstanding than to show a larger mixture of some good and some less-accomplished work. See individual departmental requirements for specifics.
3. Work that demonstrates some substantial conceptual risk.
4. Completed works, not studies for major works.
5. A good MFA application portfolio, then, will show that you think of yourself as an artist and not just as a student. Specific departmental portfolio requirements are as follows:

Filmmaking

Applicants submit two examples of work in which film is a major component. Formats must be regular 8mm, S-8mm or 16mm. Documentation of expanded film pieces may be submitted in the form of slides, photos, drawings or videotapes (8mm, VHS or 3/4", but no PAL formats). Videotape copies of films are not encouraged. Each sample must be marked with the name, completion date, title and projection speed. No scripts will be accepted. The statement of purpose is given careful consideration. Presentations of installations and film performances may be arranged by contacting the Admissions Office two weeks before the application deadline.

Painting and Sculpture

Applicants must submit a portfolio of 20 to 30 slides of recent work, properly inserted in a Kodak carousel (please project the slides before submission to ensure that they are correctly inserted). Each slide must be labeled with the applicant's name, dimensions and media. In addition, an inventory of slides including title, media, dimensions and date of each work must be included.

Performance/Video

Applicants must submit documentation of specific pieces: for example, 1/2" or 3/4" videotapes (no PAL formats), audiotapes, slides, written documents, drawings, photographs. Presentation of live performance works may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

Photography

Applicants must submit a portfolio of work consisting of at least 15 to 25 original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It is preferable that work not be matted. Slides are not acceptable.

Printmaking

Applicants must submit a minimum of ten examples of work in printmaking and a selection of drawings completed within the ten months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are not acceptable.

Portfolios

Applicants are responsible for the cost of returning portfolios. Portfolios must be accompanied with the cost of shipping. Foreign applicants must provide an international money order (U.S. currency only). Portfolios returned to appli-

cants and not claimed by UPS or without adequate postage will be disposed of within 30 days of notification of acceptance or denial of the application. No responsibility can be assumed by SFAI for work lost or damaged for any reason, either in transit or while at the Art Institute for review. Applicants who wish to insure their work must make their own arrangements. All portfolios are reviewed by the Graduate Review Committee of the appropriate department. All applicants are notified in writing of their acceptance or rejection.

Foreign Students

The Art Institute is approved by the U.S. Immigration and Naturalization Service for enrollment by nonimmigrant alien students.

All foreign students must attend full time (at least twelve units), make satisfactory progress toward a degree and agree to comply with all governmental regulations of both the United States and their home country. In addition to the completed application form, application fee and portfolio, foreign applicants to the Art Institute must submit:

1. Certified English translations of all secondary school records, college records (if any), school certificates and results of matriculation examinations.
2. Results of the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required. The TOEFL code number for the Art Institute is 4036. (Information concerning both the TOEFL and English-language programs is available from U.S. embassies and consulates.)
3. A financial statement. The U.S. Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. A Certificate of Finances form is sent to foreign applicants upon acceptance.

Only when the preceding documents have been correctly completed and returned to the Admissions Office, and the applicant has been accepted by the Art Institute, is the I-20 form necessary for the student visa (F-1) issued. The I-20 is usually issued two months before registration.

Nondegree Status

Individuals who wish to enroll for classes without pursuing a formal degree may enter the Art Institute as "non-degree" students.

Students with a bachelor's degree in the fine arts may wish to avail themselves of the nondegree option to develop a portfolio in preparation for application to the graduate (MFA) program.

Non-degree enrollment is also appropriate for students who hold a Bachelor's degree and wish to undertake additional studies beyond the degree, but not work toward an advanced degree at the Art Institute.

Students may enroll full or part time on a space-available basis. Such students do not declare a major and are not assigned class standing. They are free to enroll in any undergraduate class for which they are qualified.

Students pay the same tuition and fees as degree candidates. Financial aid is not available to nondegree students.

Students are awarded credit for successfully completed courses. Credit earned on this basis is applicable to the BFA program provided that the student applies and is formally accepted into the BFA program.

Re-Admission

Previously enrolled SFAI students who have been away for more than one semester without formal leave of

absence must reapply for admission to the degree program. They must submit all the material required for application to the program, including the completed application form, \$50 fee, transcripts from any colleges attended during their absence and a new portfolio of artwork completed during this time. Students who were not in good academic or financial standing during their last semester at SFAI will be required to demonstrate significant academic improvement while absent from SFAI and/or must satisfactorily settle all outstanding debts owed to SFAI. Students who were academically dismissed will be required to satisfy any additional requirements deemed necessary by the Admissions Committee.

The Admissions Committee reserves the right to deny re-admission to students it determines have not made satisfactory academic progress previously, those who have been determined to have a history of disruptive or aggressive behavior, or who do not meet the academic or artistic standards in effect at the time of their re-application. The Committee may impose additional requirements for re-admission as it deems appropriate.

Re-admission is also required for students wishing to change their status from nondegree to degree, or from undergraduate to graduate. In all such cases students are subject to the same requirements and standards as any other applicant.

Transfer Credit

Transfer units from an accredited college or university are credited toward BFA degrees insofar as they relate to the undergraduate curriculum. Credit is awarded for approved courses on the basis of equivalent units. No transfer credit is awarded from non-accredited institutions or for courses with a grade below C (2.0).

Of the 120 units required for the BFA degree, a maximum of 48 units of transfer credit is accepted in fine arts studio courses. Of these, six units may be transferred for studio courses in subjects other than fine arts (e.g., crafts). In liberal arts and sciences, a maximum of 27 transfer units is accepted. Liberal arts and science courses accepted in transfer include English composition, humanities, and natural and social sciences.

A maximum of six units in any one discipline (e.g., foreign language, history, political science, biology) is accepted. However, 15 units in art history are accepted if the course work corresponds to that required for the BFA degree at the Art Institute. Regardless of transfer credit, all undergraduate students are required to complete the last 30 units of their degree at SFAI. Methodologies of Modernism A and B, and 24 units of the major studio requirements, must be taken at SFAI. Transfer credit is not given for these courses.

All academic transcripts must be received by the Admissions Office before acceptance may be granted. **A list of classes in progress at the time of application should be attached to the application for admission.** Transcripts from classes in progress at the time of application must be received by the end of the student's first semester at SFAI. No subsequent transcripts will be considered for transfer credit.

Veterans may receive credit for certain specialized courses taken during military training if such credit does not duplicate previously earned college credit and if the work has been completed satisfactorily. Those applicants who have completed courses at the Armed Forces Institute should have transcripts of credit sent to the Admissions Office for evaluation.

Credit by Examination

Undergraduate students may receive credit for general studies course requirements (liberal arts and sciences) on the basis of results from the College Entrance Examination Board (CEEB) Advanced Placement Examinations. Test results are subject to evaluation.
Note: Advanced Placement credit is not given for studio courses.

Application Fee

Payment of a \$50 nonrefundable fee must accompany all applications for admission to the BFA and MFA degree programs. This fee is not applied toward tuition.

Summer Session

Formal application for admission to the Art Institute is not required for undergraduate summer enrollment, and there are no special procedures for foreign students. However, students are advised to use the advance reservation system described in the Summer Session Catalog to reserve class space by mail. Complete course descriptions and a class schedule are published in early spring.

Visiting SFAI

Accommodations

If you are planning to visit SFAI for an admissions interview, there are a number of options for places to stay. The following list shows a number of recommendations listed in order of expense. Prices are subject to change.

\$10-\$30 cheap, clean

AYH SF International Hostel
Fort Mason Bldg. #240
Bay at Franklin
San Francisco, CA 94123
(415) 771 7277

Golden Gate Youth Hostel
941 Barry
Sausalito, CA 94965
(415) 331 2777

YMCA - Central
220 Golden Gate Avenue
San Francisco, CA 94102
(415) 392 2191

YMCA - Embarcadero
166 Embarcadero
Mission at Howard
San Francisco, CA 94105
(415) 392 2191

YMCA - Chinatown (Men Only)
855 Sacramento Street
San Francisco, CA 94108
(415) 982 4412

\$60 and less

Obrero Basque Hotel
1208 Stockton Street
San Francisco, CA 94133
(415) 989 3960

Sam Wong Hotel
615 Columbus Avenue
San Francisco, CA 94133
(415) 782 6836

San Remo Hotel
2237 Mason Street
(2 blocks from SFAI)
San Francisco, CA 94133
(415) 776 8688

\$60 and more

The Vintage Court Hotel
650 Bush Street
San Francisco, CA 94108
(415) 392 4666
CA (800) 654 7266
US (800) 654 1100

Washington Square Inn
1660 Stockton Street
Filbert and Stockton
San Francisco, CA 94133
(415) 891 4220

How to Get Here

Location

The San Francisco Art Institute is located between Fisherman's Wharf and North Beach on the slopes of Russian Hill, near the city's cultural and commercial center.

Directions

From San Francisco International Airport, the Peninsula and points south: Main access to San Francisco from the south is via Hwy. 101. Entering the city northbound on Hwy. 101, follow signs leading to the Golden Gate Bridge, exiting 101 at Van Ness Avenue.

From Oakland International Airport, Oakland/Berkeley and points east

Main access to San Francisco from the east is via Hwy. 80 and the Bay Bridge. After entering the city, follow signs to Hwy. 101 North and the Golden Gate Bridge, exiting at Van Ness Avenue.

From Van Ness Avenue

Exiting Hwy. 101 at Van Ness Avenue, proceed north to Union Street (about two miles). Turn right at Union Street and go two blocks to Larkin Street. Turn left at Larkin Street. Go four blocks to Chestnut Street and turn right. SFAI is two-and-a-half blocks farther down on Chestnut, on the left-hand side of the street.

From Marin County and points north

Main access to San Francisco from the north is via the Golden Gate Bridge. As you exit the bridge, follow signs to Lombard Street. Continue on Lombard past Van Ness Avenue to Hyde Street (two-and-a-half miles) and turn left. Turn right at the next street, which is Chestnut. SFAI is one-and-a-half blocks farther down Chestnut, on the left side of the street.

Transportation in San Francisco

A wide range of public transportation is available in the Bay Area. For information, please call the following numbers:

AC Transit (415) 839 2882
Serves Oakland, Berkeley, Treasure Island, and other East Bay communities

Airporter (415) 673 2433
Amtrak (415) 982 8512,
*(800) 872 7245
BART (Bay Area Rapid Transit) (415) 788 2278
Regional rapid transit serving San Francisco and the East Bay

CalTrain/SP (415) 495 4546,
(415) 557 8661
Rail service to the Peninsula and San Jose

Golden Gate Transit
(415) 332 6600
Serves Marin and Sonoma counties

Greyhound Trailways
(415) 558 6789
Red & White Fleet
(415) 546 2896
to Sausalito, Tiburon and Vallejo
SamTrans (415) 761 7000
Serves San Mateo County and Palo Alto

San Francisco Muni
(415) 673 6864
Santa Clara County Transit
(415) 965 3100
Serves Santa Clara County

Trailways (see Greyhound)

National Portfolio Days 1991-1992

If you are unable to actually visit us on campus, SFAI representatives will be available at the following locations:

October '91	5 -	School of the Museum of Fine Arts, Boston
	12 -	Cleveland Institute of Art
	13 -	Art Academy of Cincinnati
	19 -	Center for Creative Studies, Detroit
	26 -	Minneapolis College of Art and Design
	27 -	Kansas City Art Institute, Mo.
November '91	2 -	Milwaukee Institute of Art & Design
	3 -	The School of the Art Institute of Chicago
	9 -	Moore College of Art, Philadelphia
	16 -	Atlanta College of Art
	17 -	Memphis College of Art
	23 -	Houston School of the Performing and Visual Arts
	24 -	Dallas, Texas, Portfolio Day
December '91	7 -	Pratt Institute, Brooklyn, N.Y.
	14 -	Maryland Institute, College of Art, Baltimore
	15 -	Corcoran School of Art, Washington, D.C.
January '92	11 -	Cornish College of the Arts, Seattle
	12 -	Pacific Northwest College of Art, Portland, Ore.
	18 -	California College of Arts and Crafts, Oakland, Calif.
	19 -	Art Center College of Design, Pasadena, Calif.
	25 -	Institute of American Arts, Santa Fe, N.M.
	26 -	Art Institute, San Antonio, Tex.
February '92	1 -	Miami, Fla., Portfolio Day
	2 -	Ringling School of Art and Design, Sarasota, Fla.

Note: Information on the 1992-93 National Portfolio Day schedule will be available beginning March 1992 from the SFAI Admissions Office, 1 (800) 345-SFAI.

Tuition and Fees

Tuition for the 1991-92 academic year is computed as follows:

BFA and nondegree students:

Units	Tuition
1	\$ 475
2	\$ 950
3	\$ 1425
4	\$ 1900
5	\$ 2375
6	\$ 2850
7	\$ 3325
8	\$ 3800
9	\$ 4275
10	\$ 4750
11	\$ 5225
12-15	\$ 5675
each unit over 15	+ \$ 475
Independent study (12-15 units)	\$ 2850

MFA Students

Full-time only (12-15 units) \$ 5675

MFA Final Review and Exhibition only \$ 350

Students should expect annual increases in tuition to meet rising costs.

Tuition Deposit

In order to guarantee class space to entering students, SFAI must receive a nonrefundable tuition deposit of \$300 and a completed Intent to Register form within 30 days of notification of acceptance from the Art Institute. The deposit is applied toward the first semester's tuition.

Tuition Payment

Tuition is due and payable upon registration. Checks and bank drafts should be made payable to the San Francisco Art Institute.

Tuition Payment Plans

SFAI offers several tuition payment options which enable students to make tuition payments in monthly installments. Such payment plans are available to students enrolled for six units or more per semester and apply only to Fall and Spring semester tuition charges. Detailed information regarding various tuition payment options will be sent to admitted students after their notification of acceptance. Information about the payment plans is also available from the SFAI Cashier's Office.

See the Summer Session bulletin, published each year, for information about tuition payment for that year's summer sessions.

Other Costs of Attendance

Current estimates for costs of books and supplies as well as living and other expenses may be obtained from the Financial Aid Office. Special fees and/or security deposits may be charged in addition to tuition for enrollment in specific courses or programs. Consult the

particular department and the class schedule for the semester of enrollment for current information.

Withdrawals and Refunds

Tuition refunds will be issued for dropped classes and withdrawals according to the following schedule:

Prior to and during the first week of classes (less \$300 registration fee)	100%
Second week of classes	75%
Third week of classes	50%
Fourth week of classes	25%

Refunds will not be made after the fourth week of classes. Eligibility for refunds will be determined based on the date that program changes, withdrawals, or leaves of absence are filed in writing with the Registrar's Office. Responsibility for filing such notices rests entirely with the student. Students who stop attending classes without notifying the Registrar in writing are ineligible for refunds.

Financial Aid

The Financial Aid Office exists to assist students who cannot otherwise afford to attend SFAI. All applicants who require financial assistance in order to meet the cost of attending SFAI are encouraged to call or write the Financial Aid Office. For the 1990-91 academic year, approximately 74% of SFAI's students received some form of financial assistance. Approximately 12% received combinations of grants, loans and scholarships which equalled or exceeded the cost of tuition.

Awards are based on students' verified financial need as well as the amount of funds available. Students who apply for financial aid are automatically considered for all forms of aid for which they are eligible, except merit-based scholarships, which must be applied for separately. With the exception of merit-based scholarships, financial aid is available only to U.S. citizens and Permanent Residents. To receive financial aid, students must be accepted into a degree program and enrolled at least half-time (six semester units). Awards to continuing students are contingent upon satisfactory academic progress as defined by the Financial Aid Office. Applications for financial aid must be renewed each academic year.

How to Apply for Financial Aid

1

Complete and submit to the appropriate organization one of the following:

California Residents: The Student Aid Application for California (SAAC), administered by the California Student Aid Commission. The SAAC must be completed by all California Residents who are applying for aid.

Non-Residents: The Financial Aid Form (FAF) of the College Scholarship Service. This form should be completed and submitted by all applicants who are not residents of the State of California.

SFAI must be designated as a recipient of the Need Analysis Form which is generated by the completed FAF or SAAC. Make sure to include code number 4036 in the appropriate section of the form.

2

Complete the SFAI Financial Aid Application Form (required in addition to the FAF and SAAC). This form is sent to all applicants and may be obtained directly by contacting the Financial Aid Office.

3

Submit directly to the SFAI Financial Aid Office a signed photocopy of the student's and/or parent's U.S. tax return (form 1040 or other appropriate form and W-2). If a tax return was not filed, an Income Certification must be submitted in its place.

4

All applicants who have attended another college – even if no financial aid was received – must have financial aid transcripts from each college attended submitted directly to the Financial Aid Office.

5

Satisfactorily complete all admission requirements and gain official acceptance to the BFA or MFA program at SFAI.

6

An official financial aid award letter will be sent as soon as possible to all applicants who have completed the above steps. Applicants then have fifteen days to accept SFAI's offer of financial aid by signing and returning the financial aid award letter to the Financial Aid Office. If a response is not received within that time, the financial aid award will be forfeited. Late awards may result in a decrease in aid, if sufficient funds are no longer available.

Deadlines

All Financial Aid awards are made on a "rolling" basis (first come, first served). To assure first priority in financial aid awards, all financial aid material should be submitted on, or before, March 2nd. Failure to meet this priority deadline will result in ineligibility for Cal Grants (for California Residents) and may result in lower award levels for all applicants.

Need - Based Aid

By far, the largest amount of aid awarded each year is given on the basis of student need. In addition to over two million dollars in state and federal grants (described below), SFAI awarded over one million dollars of its own funds to students who had demonstrated financial need. Financial aid applicants who do not have sufficient financial need will be notified accordingly. All financial aid applicants (including those applying for merit-based aid) are expected to complete the appropriate financial aid forms by the deadlines stated above, and apply for all state and federal aid for which they may be entitled.

Federal and State Financial Aid

Application for these grants is made automatically when filing either the FAF (except Cal Grants) or the SAAC. Applicants must have registered for the Selective Service if required to do so.

Pell Grants

These awards are made directly from the United States Government to undergraduate students who are enrolled at least half-time, on the basis of financial need. In 1991, the maximum Pell Grant award was \$2400 per year, for full-time enrollment.

California State Grant Program (Cal Grant)

These awards are made by the California Student Aid Commission to California residents who have demonstrated financial need (by submitting the SAAC prior to the March 2nd deadline) and academic merit, by verifying a satisfactory grade point average. The residency requirement is fulfilled if the student will have resided in the state of California for one full year prior to the first receipt of a Cal Grant. Grant eligibility is determined by the state's budget each year. Award amounts vary according to state budget and program. The maximum award for Cal Grant A recipients in 1991 was \$5250. There are three forms of Cal Grant: Cal Grant A - Available to all eligible students for the first eight semesters of undergraduate enrollment. Cal Grant B - To assist high-potential students from low-income families. In order to qualify, applicants must not have completed more than 16 units of undergraduate study. California Graduate Fellowships - Awards for full-time graduate study on the basis of financial need, GRE score, and socioeconomic background. The GRE must be taken no later than the February testing date. Priority is given to students who come from culturally and economically disadvantaged backgrounds. Recipients must plan to teach at the post-secondary level after graduation.

Marin Educational Foundation Grants

Available to residents of Marin County, Calif.

Supplemental Educational Opportunity Grants

A program administered by SFAI for the Federal government. Grants are made to students who demonstrate maximum need to enhance other forms of aid. Priority is given to Pell Grant recipients.

College Work/Study Program

Funded primarily through Federal assistance, the College Work/Study program provides employment opportunities on campus for undergraduate and graduate students who are enrolled at least half time and demonstrate financial need. Students ineligible for CWS awards may contact the Job Locator/Developer in the Student Affairs Office for assistance in finding jobs off campus as well as non-CWS jobs on campus.

Institutional Aid

SFAI Grants

These grants are made directly to SFAI students, on the basis of need. They are used to supplement state and federal grants for students with sufficient need. SFAI grants may also partially offset other grants for which a student may not be eligible. In part, these funds are derived from institutional endowments, none of which may be applied for separately. They are all part of a pool of funds which supports SFAI Grants. In 1990-91, SFAI awarded 283 SFAI Grants totalling over \$900,000.

Foreign Student Grants

Foreign students entering SFAI on student visas are ineligible for need-based financial aid. All must certify that they have funding sufficient for the first year. However, a limited amount of financial aid is awarded each year through the Foreign Student Grant fund which enables students who have attended SFAI for at least one year to receive financial assistance. These

awards are made only in the case of demonstrable financial hardship which was unforeseen at the time the student entered SFAI.

SFAI Scholarships (merit-based)

Each year, a certain portion of SFAI's financial aid resources are awarded solely on the basis of artistic and academic merit. These "merit-based" awards are available to new and continuing undergraduate students who demonstrate outstanding academic achievement. During the 1990-91 academic year, approximately 110 scholarships were granted totalling over \$500,000. All scholarship applicants must complete the appropriate applications for "need-based" grants as well as any special application which is required for a particular "merit-based" scholarship. Students who receive merit-based scholarships may also be eligible for substantial financial aid in addition to this award.

Sobel Memorial Scholarship

Each year a nationwide scholarship competition is held for newly entering undergraduate students. A limited number of grants are awarded to those students who demonstrate truly superior ability through their portfolios. Faculty members review portfolios in mid-March and select winners. (A Sobel application form is located in the back of this catalog.)

Community College Scholarship

Partial tuition scholarships are available for students transferring to SFAI from selected community and junior colleges. Selection criteria include financial need and the student's professional promise. Scholarship recipients are selected by the art faculty of the student's community college. They must be eligible for admission to the Art Institute BFA program and must also apply for all federal and state financial aid programs for which they may be eligible. A current list of community and junior colleges which participate in this program is available from the Admissions and Financial Aid Office.

SFAI Continuing Scholarship

All continuing BFA students at SFAI who have been enrolled for at least one year, and have achieved a cumulative grade point average of at least 3.5, are eligible to be considered for a Continuing Student Scholarship. Recipients are selected by department faculty and receive awards comparable to those awarded to Sobel Scholarship winners. Like the Sobel, these awards are not renewable, but may be applied for each year. Each year, many Continuing Student Scholarship recipients were among those who received Sobel or Community College Scholarships in their first year.

State Programs outside of California

Residents of states other than California, including Pennsylvania, Rhode Island and Vermont, may be eligible for state grants. Students should contact their state's department of educational assistance for information on grant programs available for students who study out of state.

Student Loans

Application for student loan programs requires a separate application, which may be obtained from the Financial Aid Office or participating lending institution (if outside California). All students are expected to apply for Student Loans. Estimated loan eligibility is stated in the financial aid award letter. Specific procedures are described by the Financial Aid Office, depending on program and circumstances.

Stafford Loan

Undergraduate and graduate students enrolled at least half-time are eligible for Stafford Student Loans if they demonstrate sufficient need. Applicants must complete a SAAC or FAF form and send it to the College Scholarship Service to establish need. The loans are made by banks, savings and loans, credit unions and other qualified agencies. For first-time borrowers, the 1991-92 interest rate is 8% per annum for the first four years and 10% thereafter. The federal government pays the interest while the student is in school and for the first six months after the student leaves school. These loans are insured by either a state guarantor or other authorized agencies. Stafford applications must be completed by both the student and SFAI before submission to the lender. The student may ask his or her own financial institution if it makes student loans. A listing of lenders is also available from the Financial Aid Office.

Supplemental Loans for Students (SLS)

SLS loans are made to qualified graduate students and independent undergraduates. Additionally, loans are made to parents of dependent undergraduates. Applications must be completed by either the student or the parent, and by the school. Parent borrowers are required to submit a credit information supplement. Repayments begin sixty days after issuance of the loan, and all interest and principal is paid by the borrower. Information may vary from state to state. Current information is available from the Financial Aid Office.

Financial Aid Satisfactory Progress

BFA students receiving financial aid, including a Stafford Loan, are required to maintain a cumulative GPA of at least 2.0 in the BFA program, and full-time students are required to complete 12 units per semester. The BFA degree must be completed within 10 semesters after entering as a first-year full-time student. Approved Leaves of Absence do not count toward the total number of semesters, and part-time enrollment extends the time proportionally. Part-time students are required to complete all units for which they are registered each semester. Students failing to complete all units as required will have a unit deficiency. Arrangement for making up the unit deficiency is to be made with the Registrar. MFA students receiving financial aid are required to maintain a cumulative 3.0 GPA (the equivalent of a "P" grade). Students are required to complete 12 units each semester, and the program must be completed in a maximum of six semesters. Approved Leave of Absence does not count toward the total number of semesters. If all units taken are not completed, a credit deficiency will result.

In both the BFA and MFA programs, if the student has a deficiency exceeding nine units, the student will be put on Financial Aid Probation unless there is an approval of appeal due to mitigating circumstances. Students on Academic Probation will automatically be put on Financial Aid Probation, and will be required to fulfill the requirements of the Satisfactory Progress Agreement each semester. They must maintain a 2.0 GPA (3.0 for MFA students). If the student fails to do so, aid will be suspended for one school year.

Veterans

The Registrar is the Veterans Administration coordinator on campus, providing certification of requirements for Veterans Administration benefits.

If you are an educator or counselor, you can receive a copy of the SFAI video for your video library by calling us at 1-800-345-SFAI. If you are applying to SFAI, you can receive a copy of our new videotape by checking the appropriate box on the application for admission.

The following has been excerpted from an interview with representatives of the SFAI admissions staff, which took place on April 24, 1991:

This is SFAI's first recruitment video. What motivated you finally to undertake a project of this type?

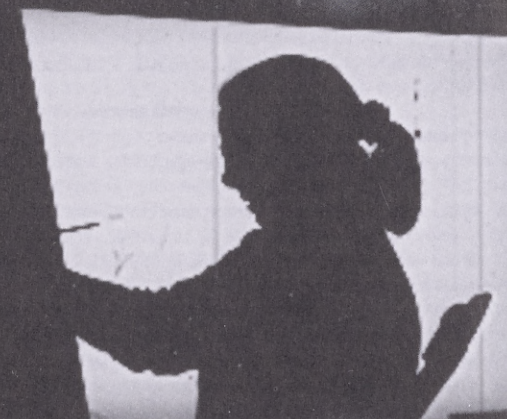
SFAI may be one of the most difficult schools to comprehend fully merely by reading a catalog. That's not to suggest that we think the catalog somehow falls short. We made a serious effort to enlighten through this catalog. For

The SFAI Video

instance, we let some of the faculty speak their minds through individual interviews. Along with the expected similarities, this process brought some diverse points of view to the surface. Some of it surprised even us; all of it is valid in the context of our community, where strong, individual opinion is part of the fabric. What film is very good at conveying is the palpable intensity, the concentration of energy, that people typically feel when they walk through the front door. So the catalog and the video are companion pieces. We hope that neither one is exactly like anything you've seen before, because the Art Institute isn't exactly like any other place.

Why did you choose to diverge from a conventional marketing format? For example, there is an almost complete lack of the usual voice-over informational narration typically heard in college videos.

In place of that generic sort of voice-over, we decided to record the sounds one really hears at this place. We wanted the aural dimension to be as authentic as the visual dimension. All the nuts-and-bolts information you need is in the catalog. The director of the video, Joell Hallowell, and the entire film crew are members of our community, and their familiarity with the Institute, coupled with their vision of what can be achieved through the medium of film, were the determining factors. They are artists, not marketing people. Perhaps what excites us most about this video is that watching it you are not only getting a taste of what it actually feels like to be here, you are simultaneously experiencing a work of art by our own people.



Application for Admission to the San Francisco Art Institute

Candidate ID# _____

Please type or print in ink
Name

Last First Middle or Former

☐ Female ☐ Male

Address

Street City

State or Country Zip

Telephone

Home Other

Mailing Address
(if different)

Street City Zip

State or Country

Date of Birth

/ ,19

Citizenship Country

Place of Birth

Applicants from Foreign Countries (check one)

Social Security Number

- -

☐ US permanent resident ☐ Require I-20 Student Visa
06

Optional Information

Information on ethnic origin and physical limitations or disabilities is optional and is collected for compliance with federal regulations.

- ☐ Black, Non-Hispanic 02
☐ American Indian/Alaskan 03
☐ Asian, Pacific Islander 04
☐ Hispanic 05
☐ White, Non-Hispanic 01

Describe any physical or learning limitations or disabilities: _____

Applying for

Term

Intended Major (check one)

Have you attended SFAI?

- ☐ Bachelor of Fine Arts 01
☐ Master of Fine Arts 02

☐ Please send me a copy of SFAI's videotape

- ☐ Fall 19__
☐ Spring 19__

- ☐ Filmmaking
☐ Freshman Core Program
☐ Painting
☐ Performance/Video:
New Genres

- ☐ Photography
☐ Printmaking
☐ Sculpture/
Ceramic Sculpture

- ☐ Yes
☐ No

When? _____
Semester Attended

- Program
☐ Degree
☐ Non-Degree
☐ Extension
☐ Young Artist

Educational History

High School Attended

School name Date of Graduation/GED Test Date

City State Country

List all colleges or universities attended for College Credit

School name City State Dates Attended Degree

School name City State Dates Attended Degree

School name City State Dates Attended Degree

School name City State Dates Attended Degree

School name City State Dates Attended Degree

School name City State Dates Attended Degree

Financial Aid

Do you intend to apply for financial aid?

☐ Yes ☐ No

☐ I returned my Financial Aid Form (FAF) on _____
Date

☐ I have not received the FAF, please send me one.

All aid applicants must have a financial aid transcript sent to the Financial Aid Office from each post-secondary institution attended

For Office use only

Check/Cash _____
Other _____
Date Rec'd Adm _____

Statement of Purpose

This statement is an important part of the Admissions review process. Please write a brief essay on a separate sheet describing yourself, your ideas, your artwork and your reasons for applying to the San Francisco Art Institute, include any relevant work or travel experience. *(Please write your name at the top of each page)*

How did you hear about the San Francisco Art Institute *(please specify name, if possible)*

- | | |
|--|--|
| <input type="checkbox"/> SFAI Representative _____ | <input type="checkbox"/> Portfolio Day _____ |
| <input type="checkbox"/> Faculty Member _____ | <input type="checkbox"/> College Guide _____ |
| School _____ | <i>(Peterson's, Barron's, etc.)</i> _____ |
| City _____ | <input type="checkbox"/> Friend _____ |
| <input type="checkbox"/> Advertisement _____ | <input type="checkbox"/> Other <i>(please specify)</i> _____ |

Application Checklists *(must be completed by all Applicants; please see pages 67 – 68 for complete instructions.)*

BFA and MFA Application Checklist

Please be sure the following credentials and materials are sent to the SFAI Admissions Office:

- ☐ Signed application form
- ☐ Personal statement
- ☐ Application fee of \$50
- ☐ High school transcript with graduation date and diploma and SAT or ACT test scores
- ☐ Official college transcripts from all previous colleges and universities attended
(Transfer applicants: Please attach a list of courses currently in progress.)
- ☐ Portfolio: requirements and deadlines see pages 67-68
- ☐ Financial aid applicants: follow instructions carefully

Mail FAF/SAAC to: College Scholarship Service
PO Box 6300, Princeton, NJ 08541
(SFAI school code 4036)

Portfolio Instructions

Portfolio Handling Instructions

- My portfolio: ☐ Original work ☐ Slide sheet/carousel
- ☐ Is enclosed
- ☐ Will follow application under separate cover
- ☐ *(BFA only)* has been reviewed by an Admission Counselor at:
- ☐ Open House ☐ Portfolio Day ☐ Admissions Office
- ☐ Reviewers name *(if known)* _____

Important: All Applicants

Payment of non-refundable \$50 application fee must accompany this application; it does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent to the Admissions Office from each college or university attended. Transcripts not received by the end of the first semester will not be given credit.

Upon acceptance, the student is required to pay a non-refundable tuition deposit of \$300, which is applied toward tuition for the semester of entry.

Foreign Students Application Checklist

- ☐ Signed application form
- ☐ Personal statement
- ☐ Application fee of \$50 *(US currency only)*
- ☐ Secondary leaving certificate or matriculation examination *(with certified English translation)*
- ☐ Official transcripts *(with certified English translation)*
(Transfer applicants: Please attach a list of courses currently in progress.)
- ☐ TOEFL results
- ☐ Portfolio
- ☐ Certification of Finances form

Portfolio Shipping Instructions

- Please return my portfolio via:
- ☐ I will pick up my portfolio within 30 days of my Admissions notification
- ☐ I have enclosed return postage *(US currency only)*

amount \$ _____

Mail material to:
San Francisco Art Institute, Admissions Office
800 Chestnut Street, San Francisco, CA 94133, Phone 1 (800) 345 SFAI

I certify that to the best of my knowledge all of the information contained in this document is true and correct: I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature _____

Date _____

Sobel Memorial Scholarship Entry Form (BFA Applicants only)

Please type or print in ink

Name

Last

First

Middle or Former

☐ Female ☐ Male

Current Address

Street

City

State or Country

Zip

Telephone

Home

Other

Date of Birth

Permanent Address

Street

City

State or Country

Zip

Current High School/College

Name

Street

City

State

Zip

Telephone

Date of Graduation

High School/College
Art Teachers

Have you been interviewed or reviewed by a representative of SFAI in the past year?

☐ Yes ☐ No

If so, name of representative

Location of review

Write a brief statement about
your art work.

Competition Date

- ☐ March 15, 1992
(for Fall 1992 entry)
- ☐ March 14, 1993
(for Fall 1993 entry)

Department (one per entry form)

- | | |
|---|--|
| <input type="checkbox"/> Filmmaking | <input type="checkbox"/> Photography |
| <input type="checkbox"/> Freshman Core Program | <input type="checkbox"/> Printmaking |
| <input type="checkbox"/> Painting | <input type="checkbox"/> Sculpture/
Ceramic Sculpture |
| <input type="checkbox"/> Performance/Video:
New Genres | |

Sobel Checklist

- ☐ Complete BFA application and send appropriate transcripts
- ☐ Complete Sobel Entry Form
- ☐ Slide portfolio - if you don't plan to attend the Sobel Review
- ☐ Self-addressed stamped envelope with postage for portfolio return
- ☐ Complete FAF or SAAC form and send to
College Scholarship Service

Mail entry form and slides to:

San Francisco Art Institute, Admissions Office, *Sobel Scholarship*
800 Chestnut Street, San Francisco, CA 94133, Telephone 1 (800) 345 SFAI

Please read and sign

I have read the Sobel Scholarship Entry Form instructions and conditions. I understand that to be considered for a scholarship award my application and entry form must be submitted by March 1st. I also understand that all materials I submit become the property of SFAI and that faculty decisions are final.

Signature

Date

Sobel Entry Requirements

Qualified BFA applicants are transfer students, high school seniors and high school graduates.
Ineligible applicants have prior college degrees or previous SFAI enrollment.

Formal Undergraduate Application and Sobel Competition Entry Form are required. Complete application form and \$50 fee, statement of purpose, official transcripts and portfolio must be on file by *March 1*. A separate Sobel Competition Entry Form for each major is required if you submit work to more than one department. (You may photocopy this form.)

Satisfy Portfolio Requirement for BFA Admissions.

Portfolios consist of 15 to 20 examples of original work or slides. Painting and Printmaking also review drawings. Film and Performance/Video: New Genres review no more than two Super-8, 8mm, 16mm films or 3/4", 1/2" VHS, and 8mm video up to 15 minutes. Document large-scale installations and sculpture on 35mm slides. Identify and label portfolio properly: name, size, date and medium of work.

Original work may be presented in person at the Sobel Review:

March 15, 1992, 10AM to 3:30PM

March 14, 1993, 10AM to 3:30PM

Appointments are required. Participants present original work individually in a personal faculty interview. Schedule an appointment with Admissions between *February 15th and March 9th* after you complete entry requirements.

Or mail slides. Slides must be in a labeled slide sheet. Individual slides must be identified with your name, title and size of piece, media and year of completion. You must submit separate portfolios for each major. Include a self-addressed stamped envelope with postage for your portfolio and your work will be returned via US mail. Slides should be sent with entry form.

Sobel Memorial Scholarship Award Conditions

The Sobel is awarded by merit. Federal, state and institutional aid is determined by financial need. Applicants are asked to complete the SAAC or FAF.

Sobel Awards are paid in two equal installments, fall and spring semester, and only apply to first-year tuition at SFAI. Subsequent merit awards for continuing students are contingent upon artistic and academic scholarship performance.

If the combined Sobel award and financial aid package exceed first-year tuition, a student account with the SFAI store is established, or the credit may be applied to future tuition.

Winners of restricted scholarships – arts, scholastics, community college, AICA, etc. – may only choose one. The Sobel does not affect the Pell, Cal or private foundation grants, but decreases the amount of need-based institutional aid by a factor of .75 the value of the Sobel.

The following are a few of SFAI's distinguished alumni and what prominent critics have said about their work:

Mike Henderson

"Henderson's recent work here is the most generous, pleasing and unpredictable display of abstract painting by a Bay Area artist that I've seen in some time....(His paintings) sustain a note of deep – but not joyless – seriousness and mindful beauty that is rarely seen in any art these days."

– **Kenneth Baker,**
San Francisco Chronicle

Richard Diebenkorn

"By his late twenties, Diebenkorn was already producing remarkably mature and self-confident canvases...No other painter had his feeling for the uses of landscape as abstract structure, or for the fertile juxtaposition of elements that might seem to be naturally opposed."

– **Dan Hofstadter,**
The New Yorker

Robert Graham

"It is obvious a lot of Graham's magic hangs on the cardinal rule of sculpture. A work must appeal as much to the sense of touch as sight. Whenever I see a Graham work, I am torn between wanting to hug it or kneel before it in adoration. It is apparent Graham has struck a delicate balance, and uses it to perfection."

– **Al Morch,**
San Francisco Examiner

Dawn Fryling

"Without the dead weight of allegory she acknowledges the independence of her chosen materials, allowing a purity detached from sentiment to prevail. Fryling uses the senses both as a gateway to immediate stimulus and as a tool to help recognize the elegance in the ordinary shapes and furnishings of everyday life."

– **Kevin Ford, exhibition catalog, San Francisco Museum of Modern Art**

Deborah Remington

"Remington is a painter of strange undefinable structures surrounded by space. She deliberately chooses colors which are nonorganic...These colors are her way of insisting that that which one is looking at is a painted invention, not something that actually exists...Remington's paintings are filled with visual and structural ambiguities which constantly challenge our expectations."

– **Ann-Sargent Wooster, Art News**

Frank Lobdell

"One senses that Lobdell, in much the same way as one of his paintings, has progressed slowly and tortuously, through his own Calvary of doubts, decisions, obliterations, and new beginnings, eventually to reach a hard-nosed affirmation. In the process, he has created a body of work that is uncompromising in its integrity and unique in its vision."

– **Thomas Albright, exhibition catalog**
San Francisco Museum of Modern Art

Roy De Forest

"De Forest's spiritual kinfolk were (and are) such artists as Seymour Locks, Wally Hedrick and, of course, Joan Brown – all vigorously and determinedly naive about their images, and all of whom approach their work with something of the earthy, pragmatic attitude of the tinkerer, the home inventor, the spiritual backyard mechanic. It somehow seems peculiarly Californian...it's difficult...to resist De Forest's extraordinary pleasure for pursuit."

– **Bruce Nixon, Artweek**

Wally Hedrick

"He has painted and lived always only in terms of himself and his experience, he has kept the horizon of his life only the size that he can walk...It is his position of standing securely on his own square foot that is exemplary of the best of the Bay Area, and is a guide and an emblem for independent artists everywhere."

– **Fred Martin, exhibition catalog, Balboa Pavilion Gallery**

Manuel Neri

"For all its variety of forms and media, Neri's work seems to constitute a single, continuing process of exploration and redefinition, maintaining a delicate balance between impulsiveness and reflection, urgency and contemplation. His most powerful pieces are silent dialogues between a multitude of subtle contradictions. They are at once somnambulant and charged with latent motion, graceless and dignified, vulnerable and self-contained."

– **Thomas Albright, Art in the**
San Francisco Bay Area 1945 - 1980

A l u m n i

Karen Finley

"Finley does not rehearse, but performs in a state of trance. Consequently, another persona takes over during the performance, 'a female id unfettered,' as one critic remarked. ...The ability to take on a different persona or personas while in an altered state of consciousness is typical of the shamanic 'shape shifting' of the trickster figure or sacred clown of tribal cultures."

– **Mark Levy,**
High Performance

Darryl Sapien

"Through his handling of structure, line and scale, Sapien gives strength to his rich colors. Uniting the sensual and the cerebral, he creates works that possess a palpable energy."

– **Robert H. McDonald, Artweek**

David Ireland

"Ireland is an artist of understatement, one who knows how to get the most out of the subtlest gestures and least promising materials...Ireland proves once again that ordinary objects, like life's 'empty' moments and people we take for granted, hold mysteries, contain stories."

– **Lois E. Nesbitt, Artforum**

William Wiley

"...Wiley manages to endow something as banal as a wooden stump with a tantalizing load of implied memory. The strategy is as old as surrealism. So are the verbal games, with their free association and childish puns. But in Wiley's hands it all acquires a special density."

– **Robert Hughes, Time**







Accreditation

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California. The Art Institute is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

Non-Discrimination Policy

In accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act and Section 504 of the Rehabilitation Act of 1973 and other federal regulations, the College of the San Francisco Art Institute admits students of any religion, race, sex, sexual orientation, color, age and national origin to all of the programs and activities at the school and extends to them all of the rights and privileges generally accorded to students at the Art Institute. It does not discriminate on the basis of religion, race, sex, sexual orientation, color, age, disability, national or ethnic origin in the administration of its educational policies, financial aid and other programs, activities or employment policies. Qualified disabled students shall not, on the basis of the disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination in connection with any academic, insurance, counseling, financial aid, health, recreation, extracurricular or post-secondary program or activity of the Art Institute. It is the policy of the San Francisco Art Institute to encourage inquiries from qualified handicapped persons who may wish to study here. However, because of the nature and variety of the educational programs that we offer, it is impossible to specify which facilities and programs are fully accessible to the handicapped. If you would like information regarding the accessibility of programs and facilities to a specific handicap, please contact the Admissions Office and provide complete information concerning both the nature of the handicap and the particular interest of the applicant in studying at the Art Institute. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice-President for Administration, San Francisco Art Institute, or to the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

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